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SYDNEY HYRES.

H. L. R.



## THE MATINEE GIRL.



Talking over afternoon tea one day last week the subject turned to art, and some one spoke of the *Sire Brothers*.

Some man said there were seventeen of them. Fancy such ignorance! I know there aren't more than six, and I bet a box of candy on it. "I tell you there are seventeen of them," said the man who knows it all; "they are just like the *Shanley Brothers*, and when another is needed for business purposes they just cable abroad for one."

At all events there seem to be enough of them to allow one to cease all active business cares and devote himself to the work of dramatic sleuthing—that is, searching out for good material—instead of dummy, unoriginal, imitative entertainment—the same sort offered in *The Hall of Fame*, described in the ads as "the brightest jewel in the crown of Comedy"—and now again, on the roof, in *The Hall of Fame*.

If there was a collar theatre they could easily put on just such another and it wouldn't matter much which you dropped in to see. One is as good as the other—and just as bad!

The sorrowful part of it is that this cheap form of entertainment—that is, cheap appearing—costs apparently as much as though it were worth while.

There are the theatre, the lights, the music, companies composed of people clever enough to be rated among the good salaried, and there are costumes of undoubted costliness.

But the matter that they are all devoting their time to is a sort of talkfest, in which the actors do not seem to be specially interested, and which they occasionally burlesque themselves.

You can't blame them for that, but it is a mistake on the part of a stage-manager to allow this atmosphere to creep in among a bunch of performers, so that they go on and go off and say their lines with as much interest and animation as though the whole thing were a broom drill.

Burlesque, like caricature, is a subtle art. You have to be much more than merely funny to produce intelligent effects and amusement that means anything more than the sicker that is half a meal.

There has to be a groundwork of the serious conception of things beneath everything that is done in the way of humorous effort. Especially in caricature and in burlesque, these two arts high among the greatest.

The man who draws a caricature must first know how to draw. This is absolutely necessary. But the clever artist in serious lines may not be able to produce anything with the spirit of mirth as it is in the case of a burlesque.

And in the same way the burlesque actor must have the intelligence and the understanding of the serious player before he can produce his effects.

Many gave us Irving out-irving. But we've never seen Irving do Irving. He probably couldn't imitate Irving with the same spirit of burlesque in his imitation, if he tried for a year.

From *The Hall of Fame* you go away with one remembrance—the comic Niagara. That, as the rule says, is the whole show. From *The Hall of Fame* they say you go away feeling that you have seen—well, chunks, scenes, acts, music, jokes, all taken with the most unblinking directness from the different Broadway seasons.

And the people responsible for this have also the cold and colder plates serve to add their several names to the programme as the authors.

Bolzano and Richman started this new fashion and all this season we've been getting it in various forms.

Imitation is sincere flattery; but sincerity be comes appalling when you put it in such doses as this. Less sincerity and more originality is what is needed among our burlesque artists.

Surely there must be somebody in the business capable of doing a little bit of original thinking beside the Smith Libretto Manufacturing and Burlesque Foundry Company.

The Smiths—who have been associated with spreading chestnut trees for several years—often have their bad spells, when the works have to run nights and they send the libretto out in copies to managers; but they are not imitative, at all events.

I think if one shows *Sire Brother* were to settle down to serious work in a study piled with ancient tomes, portraits on the walls of Josh Billings, Artemus Ward, Shakespeare, George Ade and a few others, a globe, a bowl of goldfish, and a Century Dictionary, he could turn out something as good as *The Hall of Fame*. I'll bet another box of candy on that!

Stage-management seems to be a lost art with most shows that pretend to be burlesque. After the first entrance everything becomes go-as-you-please, no-account fooling. Conversations progress between the people on the stage that seem to be twice as interesting and amusing as the piece itself.

Attitudes grow limp, beautiful chorus girls lean on one hip, if it is Carmen, and take in the breeze. Some of the more daring and more beautiful, who have automobiles of their own and a large visiting list, have adopted *Elle De Wolfe's* elegant custom of nodding gayly to real or imaginary friends in the audience.

The Russian author, Fordyce, is responsible for the discovery of a new grade of society in New York that he claims is crystallizing. It's not altogether—that is, it's a little bit—well, rather—but not quite—you understand? Just so.

But the new grade of *Sire Brother* burlesque that is solidifying will have to be taken from the roof theatre. It's too dangerously heavy.

When one thinks of this vein of serious endeavor that must underlie everything that is done in the way of burlesque, of caricature, of humorous work of every sort, we can get a glimpse of the reason that makes all our best burlesque actors have the desire to play straight parts. Before they become successful as funny men they had to learn a lot of the serious side of life.

The work of burlesque is a serious work, and to make any success of it it must be studied and presented with appreciation of its importance—the importance of being in earnest in burlesque.

A few years ago a clever and original young woman wrote dramatic criticism for a New York paper and illustrated her writing with sketches which she called "diagrams." The pictures were made up largely of lines, devoid of any apparent attempt at serious accomplishment, but every line told of the cleverness, the

thought, the humorous appreciation and the insight into human foibles and vanity that came out at the end of her pen as she worked.

Since then she has had imitators—some of them far better able to use pens and pencils than she was. They have produced all sorts of things, some startling and impressive, others wild and hideously vulgar; but nothing they have done has ever even approached the quaint spirit of burlesque that she felt and was able to express in those very scarce, unimportant looking lines she drew—without, it would seem, much knowledge of the technical part of the work.

The artful burlesquer must never let the audience know that he's laughing himself. He must be in deadly earnest—apparently.

Whether you are a heavy actor lady coming down stairs with the horse effect turned on in the wings, or an artist at work upon a bug picture, or a horny-headed editor writing socialistic editorials for young working people, just keep your own smile well tucked in if you want to get the applause of the masses. THE MATINEE GIRL.

## MARIE GEORGE.

An unusual aspect of this theatrical season has been the absence of women stars in the comic opera and music comedy field. In a country where matters feminine are of perennial interest and importance the condition seems hardly natural. In fact, it is very unlikely to last. Managerial enterprise does not allow any field to lie long fallow, and there undoubtedly are undeveloped stellar possibilities more than enough to supply the present deficiency.

One of these possibilities, not to say probabilities, is Marie George, whose picture appears in *The Mirror* this week. Miss George is one of the youngest of American soubrettes, yet she already has to her credit a list of hits of which a much older actress might be proud. Her stage experience practically began as Phyllis in *The Lady Slavey*. Her success was immediate and was the more striking in that she literally flashed out of absolute theatrical obscurity. She had joined the chorus of *The Lady Slavey* only a few weeks before her promotion to the name part.

This success was followed rapidly by others won in the Casino series in *A Dangerous Maid*,

statements hailing from the rural districts refused to give their support to the measure, but the vote will probably be reconsidered.

## THEATRE CHANGES IN BROOKLYN.

Negotiations that have been pending for several weeks between Mrs. Spooner, proprietor of the Spooner Stock company, and the Hyde and Behman Amusement Company, were concluded last Tuesday, whereby the future of three Brooklyn theatres was decided and Mrs. Spooner secured a lease of the Amphion Theatre at the close of the present season. The Amphion since its erection has been controlled by the Theatrical Syndicate, and its acquisition by Mrs. Spooner not only means an increased field for her, but also that the Syndicate will now have but one theatre in Brooklyn—the Montauk—that is exclusively under its influence.

The Amphion will be conducted next season in conjunction with the Bijou Theatre, which was secured by Mrs. Spooner some weeks ago. The Spooner stock company will then be increased to upward of fifty members, and will be in two divisions, one of which will appear in support of Edna May Spooner and the other of Cecil Spooner. The two divisions will alternate between the Bijou and the Amphion, the same play being presented first at one house and then at the other. This plan will give each part of the company two weeks to rehearse a play and two weeks to appear in it. Should a member of one division be especially suited to a part in a play to be given by the other he will be cast for it, but the intention is to keep each branch of the organization intact as far as possible.

In addition to the above, arrangements have been made for the Spooner Stock company, now playing at the Park Theatre, to occupy the larger Bijou, commencing on May 3, instead of next season, as was first intended. To that end the attractions now booked for the Bijou after that date will be canceled. The new scale of prices, advancing the best seats to 75 cents, will go into effect as soon as the company moves into its new home.

The Park Theatre will be entirely rebuilt during the summer and will open next season under the management of Hyde and Behman.



Photo by Morris, Chicago

## MARIE GEORGE.

*The Whirl of the Town*, in Gay Paree, *The Belle of New York*, and *The Houseman*. In one season she originated five parts.

In the Spring of 1919 Miss George went to London for George W. Lederer's production of *An American Beauty* at the Shaftsbury. She was taken at once into the favor of London theatregoers, a favor she confirmed later in *The Casino Girl* and *The Belle of Bohemia*.

Last Fall Miss George returned to America to join Francis Wilson and his company in *The Strangers*, in which she plays the leading feminine role.

Perhaps the great playing body is quick to forget, but it also is quick to rediscover where there is real merit. There has been no uncertainty in its welcome to Miss George during the first season since her return.

It is much more hazardous to predict in theatrical matters than to forecast the weather, but in the case of Miss George it seems less venturesome than usual. For Miss George works a practice to which few soubrettes are addicted. Her parts are conscientiously worked out in detail with the definition that shows genuine comedy talent. The English reviewers especially noticed Miss George's refinement of method, which some of them seemed to fear did not always go with "American dash and vivacity."

Miss George is the fortunate possessor of that mysterious and all-potent factor to success called magnetism. This quality, a real gift in comedy, a rare grace and spirit that make her dancing unique in these neglectful days of indifferent dancing, good looks, and above all the industry that has won success for many less gifted—these are qualities seldom found in combination. They should assure Miss George an exceptional and lasting success in her field.

## A DRESSING-ROOM ROBBER.

A thief, presumably a negro servant, entered Guy Bates Post's dressing-room at the Savoy Theatre last Monday evening and escaped with \$140 in cash, a gold watch and a diamond ring, all belonging to Mr. Post. The police were immediately notified and began a search for the missing valet, but with no result as yet.

## THE SPECULATORS' BILL FAILS.

Senator Dowling's bill, introduced into the Senate at Albany, for the purpose of abolishing speculation in theatre tickets, lacked one vote of passing, and therefore is temporarily "killed." The

best attractions will be booked independently and \$2 will be the price for seats in the orchestra and the first rows in the balcony. This latter arrangement may possibly prevent the erection of the new theatre that it has been rumored would soon be built by a syndicate of Brooklyn men at the corner of Fulton and Lawrence streets and who were to have had for their manager T. H. Hochford.

## SYDNEY AYERS.

The first page of *The Mirror* this week shows an excellent likeness of Sydney Ayers, the young actor who is to be starred by Shipman Brothers next season in a revival of *The Prisoner of Zenda*. It was the original intention to have Mr. Ayers follow Walter Whitelands in Heart and Sword, but after further consideration on the Anthony Hope romance was fixed upon for his stellar debut.

The press of Philadelphia has bestowed many words of commendation upon Mr. Ayers' work during the past season with the Foranburgh Stock company, and his friends are confident of success attending the new venture.

Accompanied by his wife, Mr. Ayers left Philadelphia on March 26 for his home in California, where he intends passing the summer.

## MCKINLEY MEMORIAL IN PARIS.

A movement is being agitated in Paris to organize a gala dramatic and operatic performance in memory of the late President McKinley. Many artists have signified their willingness to participate, the names of Madame Bernhardt, Madame Actis, Messrs. Renouil, Coquelin and Jean de Reszka, Maurel, and Coquelin cadet being prominent in the affair, which is to take place in the Opera Comique on the afternoon of April 15.

## MAXIN'S GIRL NOT FOR LONDON.

The matinee features by means of which *The Girl from Maxin's* drew sufficient support for its existence from a certain class of theatregoers in this city evoked it nothing with the London public, when the play was first performed there on Thursday evening last at the Criterion Theatre. Howls of derision were loud as the final curtain fell. The critics condemned the play and unite in predicting a short run.

Ernest Lauman, an actor, New York State Police, etc.

## PROFESSIONAL DOINGS.

Isola Pomeroy fainted during a performance of *Yogi's Ferry* at St. Louis, Mo., on March 18, as a culmination of several days' illness, but after a short delay pluckily finished the performance.

Richard Mansfield has announced his intention to found a scholarship in Anna Morgan's school, of Chicago, in memory of the late Mrs. Mildred Glover Price, who was the daughter of Lyman B. Glover, dramatic critic of the Chicago Record-Herald and an intimate friend of Mr. Mansfield.

The White Mice Association are preparing for their mammoth ball, which is planned to take place in Tammany Hall on April 2, and are rehearsing a number of novel features for the occasion.

David Belasco was slightly injured while standing on the stage of the Criterion Theatre on the night of March 17, by a piece of scenery which fell and struck his head.

Kyrle Bellow, Marie Burroughs, and Mrs. Leslie Carter recited at an entertainment given in the Buckingham Hotel on Tuesday afternoon, in aid of the Stoney Wold Sanatorium Association.

Helen McGregor has released Cecilia Loftus in the leading role of *If I Were King*. Miss Loftus is going to England with Henry Irving to play *Marguerite* in his revival of *Faust*.

Mrs. Brown-Potter, who was first engaged for the part of Calypso in Bearbalm Tree's production of *Olympus* and subsequently relinquished it owing to a disagreement with the author, will shortly appear in the role, the difference being arranged.

The Miss Hursey from Jersey company opened at Port Washington, Wis., on March 15, with the following roster: Ernest Strignitz, business manager; Otis Beck, advance agent; C. Wiggins, musical director; John Korman, stage manager; Robert and James Halligan, box le boys; Marie Connell, Mrs. Otis Beck, and Faith Galloway.

Alfred L. Delson was discharged in bankruptcy March 10 by Judge Adams, of the United States District Court. Liabilities \$21,550, no assets.

Male members of the profession are invited to attend a "musical happening" to be given on Sunday evening, March 30, by the Twentieth Century Quakers, a theatrical organization of Philadelphia, at their meeting house, 243 North Ninth street.

Owing to the sudden illness of J. R. Armstrong, who plays Horace Goodman in *Foxy Cleopatra*, the part was hurriedly assumed by Frank Abbott, the stage-manager, on Monday evening, March 17.

Vera M. Conway has closed her second season as leading woman of the Chase-Liter company (Southern), and will visit her mother at Troy, Kan.

Mable Trumbull, who had been out of the cast of *The Irish Pawnbroker* for two weeks on account of illness, rejoined the company at Lebanon, Pa., on March 15.

The handsome residence of Francis Wilson at New Rochelle, N. Y., has been leased by Dr. Carlos F. MacDonald for the use of his patient, Mrs. Ida M. Flagler. Mr. Wilson and his family will go abroad in May, to remain several months.

Arnold C. Baldwin, leading man of Marks Brothers' company, has fully recovered from a severe illness and is once more appearing with the company.

The Frank Kanan company will lay off during Holy Week, and Mr. Kanan will spend the time in New York arranging matters relative to his route for next season.

Amelia Fields, who left the Lulu Glaser company last season on account of ill health, has resumed her original role of Lady Alice in *Dolly Varden* at the Herald Square Theatre.

The second season of opera in Terrace Garden will open in May, under the management of Susskind and Reichfeldt. The company, which will be directed by A. Montegrillo, includes Belle Thorne, Clara Lavina, Edith Sinclair, Edward Faver, Douglas Flint, Walter Wheatley, Harry Lockstone, Flora Hehrten, Myrtle Reed, and David Finnegan. The opening production will be *The Black Hussar*.

Sir Henry Irving, before leaving for England on Saturday, gave Julian Magnus, who has been his business manager during his last two tours, a diamond brooch as a parting gift.

The repertoire for the first week of French opera at the Victoria Theatre, opening on March 23, will include *La Joie Partout*, Miss Heylett, and *La Belle Helene*.

Manager Arthur C. Alston, of the At the Old Crown Bonds company, was in this city last week on business connected with his managerial affairs.

Geo. F. Morgan, formerly a theatrical manager, but who has recently been employed in the interests of the Pan-American and Charleston expositions, will manage his own road company next season.

Thomas A. McKee, business manager of the Dairy Farm company, and Blanche Morrison Carlin, late of the A. L. Hart company, were married at Columbus, O., on March 12.

Harry Corson Clarke will complete the work of organizing his new company next week, and will begin his Spring starring tour at the Columbia Theatre, Washington, in the first week in May.

The company which will support Amelia Bingham in *Haddon Chamberlain*, a Modern Magdalen, when it is produced at the Savoy on March 29, will include Wilton Lockary, Arthur Byron, Joseph Holland, Ferdinand Gottschalk, Alfred Fisher, Robert Dudley, William Moore, Gordon Johnson, Henry E. Dixey, Madge Carr Cooke, Florence Lloyd, Lillian Wright, and Florence Thatchers.

Hubert Labadie is once more playing Meghilla, having recovered from an attack of bronchitis. Lord Francis Hope has been granted a divorce from May Yoke.

In the cast of *Dolly Varden* at the Herald Square Theatre, last night, Harry Girard assumed Van Rensselaer Wheeler's role.

Charles Arnold will return to this country in April, after a three years' tour of Africa and Australia.

Nelson and Kintzing, managers of the Herald Square Opera company, have contracted for a summer season of comic opera at Horick's Glen, Elmira, N. Y., commencing June 1.

Francis H. Carter, whose reading of Browning's "Blot on the Scutcheon" at the Hotel Majestic recently was so well received, has returned from a short stay at Roanoke, Va., next week will go to Utica to recite before the State convention of teachers of elocution.

## ENGAGEMENTS.

Bert C. Gagnon, for the juvenile in *Sweet Clover*, supporting Adelaide Thurston.

Mrs. Stanley Johns (Margaret Neville), for *The Gamble*.

For Butterfield and Bromilow's *Man to Man* company: Max Von Nitzel, Myrtle May, Walter Law, Rosamund Oldcastle, Henry E. Atherton, Edwin Davis, George Whitman, Calvin Tibbets, James W. Boyd, and Philip Barts. The production is being staged by Doré Davidson.

John McDonough, John Dell, and Walter Stanhope, of the A. Gambler's Daughter company, have been re-engaged for next season with the Western company.

By Arthur Mattland, for his summer season at Albany: Douglas Fairbanks, Paula Gospel, and J. H. Groves.

Frederick Schusel, a tin worker, was killed yesterday morning in the Academy of Music by falling from the flies to the stage, a distance of seventy feet.



says that the attractions to be looked for Indianapolis next season will be the best available.

on self playing instruments at the Paris and Buffalo exhibitions. Mrs. Albert Fisher, violinist, and

Secrecy, soprano, will assist. The recital will be under the auspices of the Star Piano Co.

Secretary Downing, of the Indiana State Board of Agriculture, has stated that August 1st will be one of the redoubtable attractions at the Jubilee State Fair at Fall.

Underwood will play at Tomlinson Hall April 21. A crowd will crown one of the most interesting ideal seasons Indianapolis has ever known.

GEORGE S. AFFLEGATE.

### PITTSBURGH.

At the popular Empire Theatre 17-22 The Village was created by well filled and enthusiastic houses, and deservedly so. The play is well cast and acted. Andrew O'Neill as an Irishman enacted the part of credit. George Wilcox as the German and the English. W. D. Hoffman as the Farmer, the old, as was Marcia Edmunds as the Farmer's wife, and Veeboog and Hal Clarendon as the villainous thugs were effective enough to create a "blaze of glory" for the Minutes.

The play was presented at the Auctioneer at the Alvin toasting good audiences. William Fawcett 24-26.

The Bijou Theatre had Happy Footloose 17-22, that was a large audience and a great success. The play was very acceptable. Carrie Lyle as the tough was satisfactory. Adelaide Marden as a female flyer earned a goodly share of the applause. The play is well staged. Mrs. Lake 24-26, judging from her advance sale, will have a great success. Catherine is being played this week at the Grand by stock co. for the first time in this city. Crowded houses prevail at every performance. The play is mounted, on are all the productions of this Grand Sarah Truax as Catherine plays the role admirably and wears some very handsome gowns. William Carroll as Duke de Courras does well. Amelia Gard as Madame is entitled to a great praise. Alice as the Duchess was excellent. The rest of the cast is well cast, and the performance is one of the best of the season. Quo Vadis 24-26. This play had some of the best performances by the cast. Last night the Pittsburgh Victor Herbert concert, will give its last two concerts of the season at Carnegie Music Hall 21, 22.

For some time past there have been newspaper reports of the Grand Theatre with a view to closing the city. Outside of this source of information, nothing definite is known.

The fourth annual season of grand opera at the Duane Theatre in Chicago is about to begin with assurance. It will be for four evenings—April 14-17, 18 afternoon 18.

When the Bijou Theatre opens for next season its cast will be on a level with the street, and additional balconies will be in evidence making two balconies in all. This change of architecture will make the Bijou one of the largest theatres in the country.

The new play for Sarah Truax, by S. I. C. Clarke, will have its premier production at the Grand in the ring. Stage Director Huffman is busily at work on the details of the production.

George Gulliver, the new play of the Grand Stock Co., is a native of Allegheny, Pa. She made a hit on her debut here last week as Antoinette de Maudin, in The Prisoner of Zenda.

John and Harry went to London to complete negotiations in progress for the transportation to Pittsburgh of London pantomime next season.

The Business-Manager Dean, of the Grand, will as to George next June report the connection for a separate set of newspapers.

Philip M. Jacques, advance agent for Mrs. Fiske, has here this week.

ALBERT S. L. HEWES.

### BUFFALO.

Barbara Frischke, one of the best Clyde Fitch plays, reached good audience on the 17-22. When it was called the title-role was played by Julia Lawrence, and many who witnessed the performance were anxious to see it again. The new Barbara was actress Gannet, and although the part was not exactly the same, the critic was of the opinion that it was a very favorable impression. The supporting cast was satisfactory, noticeably good work being done by Edith Brown as Mrs. Hayes, Henry Miller as Arthur Frischke, and the other actors. The play was a success. Mrs. Meyer as the weak-minded lover of Barbara, and the Haywood as Mammy Lou gave an admirable piece of character work.

Wednesday was open in Buffalo for the first time since the opening of the season 17-22. The part of the Orange Girl was delightfully enacted by Josephine. It has also been a number of years since Mrs. Lake has appeared here, and she was warmly greeted by the audience. The play was a success. The characters of Mr. Charles Comander and Ernest Vane were well played by Alanson Lesser and Vaughn Glasser, good work being done by Edward Hamilton as the villain. Fine audiences were in attendance. Happy Footloose 24-26.

The Liberty Bells drew well at the Star 17-22. This play, which introduced some very clever comedy, and, although a little overdone, was a success. The result. Clever Edna Butler was seen to advantage, as was Pauline Chase, the Pink Palace girl. Harry Gilguy was tremendously amusing and John Davis, J. C. and the other actors. The play was a success. The fun-making, Sander Millman as Dorothy Gray, and Marie Murphy as the Japanese girl combined comedy and talent. Henry Miller 24-26.

The new season of the Theatre was well demonstrated at the Academy 18-22 when on the opening night it was necessary to call for police assistance to keep the crowd from wrecking the entrance to the theatre. The comedy was a success. The play was a success. The title-role in the production of the present, Joseph Clifton appeared as the author's father Frank. Clever work was done by June Agostini as Calamity Jane. A number of audiences were in attendance. The play was a success.

Mildred Holland will appear at the York for two weeks beginning 21, presenting The Power Behind the Throne and her new play, The Lily and the Prisoner.

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**PROVIDENCE****PROVIDENCE.****PROVIDENCE.****PROVIDENCE.****PROVIDENCE.**

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to large houses. The play seems to have lost some of its attractive-ness, and the audiences were very esthe-

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its attractiveness, and the audiences were very enthusiastic. Stella Maxwell continues in the role of Angel

Lindy and gives a splendid portrayal. Katherine Miller makes a very effective Dora Merson. Other parts

Landy and gives a splendid portrayal. Katherine Miller makes a very effective Dora Mason. Other parts

were creditably performed by Fred Truesdell, Allen  
Baker, Harrison Stedman, Lawrence Atkins, Lew

Balliey, Harrison Stedman, Lawrence Atkins, Lew

Bayley, Harrison Stedman, Lawrence Atkins, Leo

Bailey, Harrison Stedman, Lawrence Anthony, Loe

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**ELIZABETH-JACOB THEATRE** (George W.







Della Clarke joined her husband, Fred Summer, last week in a Deer Island.



## THE FOREIGN STAGE

## PARIS.

## Many New Productions—The Hugo Celebration Means Business.

(Special Correspondence of The Mirror.)

PARIS, March 1.

The past fortnight has witnessed the most disagreeable weather imaginable here in Paris. Scarcely a day has passed without at least a couple of hours of downpour, and when it was not raining it was threatening to, which is really almost as bad. Such actions on the part of the elements—a vagrant acquaintance says that they indicate the reign of Jupiter Pluvius—usually result disastrously to the theatre receipts, but not so in Paris! We are very faithful in our attendance. There, too, interest has been sustained by the celebration of the centenary of the incomparable Hugo. The city has done itself proud on this occasion, resulting in ceremonials and memorial performances of unusual interest. Of course, the cable has given you detailed accounts of all this, and I need not dwell on the subject.

In the last ten days or so we have enjoyed quite a grove of new productions. First, *Le Mariage de Kretschinsky* was performed at the Renaissance on Feb. 19; on the following night *Le Lutz des Autours* was given its premiere at the Odéon; on the 21st, *Les Deux Ecoliers* at the Théâtre des Variétés; on the 25th, *Les Mariages Joyeux* at the Cluny; and the next night *Les Burgraves* was revived at the Comédie Française.

Without doubt, the most popular of the new plays is Alfred Capus' comedy in four acts, *Les Deux Ecoliers*, in which the old story of marital infidelity is made to yield some most excellent comedy. Briefly, the story is of a hitherto happy couple who have been divorced as a result of monsieur's indiscretions—or, more truly, because of their discovery. After becoming free, they go their separate ways, madame soon to become affianced to another young man, while her erstwhile husband devotes himself to the charming Mlle. Rételle, whose ideas on the subject of morality are—well, let us be gentle with such a beautiful creature and say that they are primitive. This is the interesting state of affairs when the divorced meet once more, quite by chance; and now I suppose you can see their—what is that American expression?—their "idyllic" fate, madame and monsieur once more "idyllic" in a matrimonial alliance, and the two parties who are so comically divorced by this operation console each other. The lines and situations with which Capus garnishes this conventional outline are extremely humorous, and the piece will probably enjoy a long run at the Théâtre des Variétés.

Of the other productions, the revival of Hugo's *Les Burgraves*, which was made at the Comédie on the anniversary of the poet's birth, was very much in the nature of a celebration, the audience admiring the decorations and special features in the way of tableaux, etc., more than they appreciated the drama, which is no small wonder, for the long, tedious story becomes very monotonous toward midnight. The artistic acting of Monnet-Sully and Madame Second-Weber, however, were features which redeemed the performance from any taint of mediocrity.

*Le Lutz des Autours*, a comedy in three acts, the joint work of Paul Bourget and M. Arlic, did not share the happy fate of *Les Deux Ecoliers*. Indeed, it would seem that the two talented gentlemen have united forces to no end, for, to speak bluntly, the piece is trivial in every way. The story tells of a daughter who is to be married to a bourgeois but wealthy fellow, in order that the girl's mother may clear herself of debt. Of course, the young girl loves another, but is about to sacrifice herself when her father learns the condition of affairs and comes to her rescue. The acting of Tessandier in a comedy role and of Yvonne Garrick as the would-be martyr, is commendable.

The *Mariage de Kretschinsky*, produced in connection with two short plays, is a comedy vaudeville, and a decidedly disappointing one. The accompanying pieces are entitled *Colombine*, a rather gloomy drama, and *Octave Mirbeau's* ironical play, *Le Portefeuille*, which made the best impression of the evening.

At the Nouveau Cirque a fantastic review entitled *Paris Ballon* is the bill.

The case of Mlle. Otero, who has been suing a former admirer for 20,000 francs, has come to a halt. The Paris Court of Appeals deciding that it had no jurisdiction, said ex-admirer being a resident of London.

The violinist Rigo was very unfavorably received at the Folies Bergères recently. Clara Ward is here with her husband.

Jules Claretie, who returned to the staff of *Le Figaro*, his place as director of the Comédie Française being filled by Albert Carré.

## ROME.

## Roman Verdict on Francesca Reversed by Provinces—The Italian Puppet Theatre.

(Special Correspondence of The Mirror.)

ROME, March 10.

Milan has proved as intelligent as Bologna in its judgment of D'Annunzio's *Francesca da Rimini*, which has been given with great success at the Lirico Theatre. There was even enthusiasm in the fourth act, which vibrates with theatrical effects, and D'Annunzio had nine calls at the end. Altogether, Milan judges the tragedy to be a marvelous historic production. Prior to this I had an opportunity to obtain the opinion of one of the most noted Dantophiles in Italy, a professor who has published many works on Dante's Divine Comedy, over which he has spent thirty years of his life in study. What he says on D'Annunzio's work is that "its chief worth lies in its exquisite Dantesque purity. A hundred other *Francescas* have inspired poets and painters, and all have been more or less fortunate, but none more so than D'Annunzio, who has conceived the immortal verse. D'Annunzio's *Francesca* breathes the spirit of Dante from beginning to end." The professor says that Paolo also conforms to the conception we have of him when reading Dante's verse. "D'Annunzio," says the professor, "has thrown all the treasures of his intellect and culture in this work, which is a masterpiece in every respect."

As you see, *Francesca da Rimini*, condemned by a petty party spirit in Rome, has proved a success everywhere else it has been given. Done is now in Florence, where she is giving a round of D'Annunzio's plays. *Francesca* and *Gloconda* are the most applauded.

*Gloconda* has written a dramatic poem on Cain, parts of which were recently read for the benefit of the Society of Dramatic Authors. The scene takes place at the gates of Eden, where all the characters, Adam, Eve, Cain, Abel, and Zillah, are asleep. The curtain rises with the rising of the sun, and all the sleepers then awake and sing a hymn to the Lord. Cain alone does not pray, for which Adam reproves him. Cain revuls and will have no more ado with the little circle round Eden's gates. He intends to wander far away, as far as the earth will let him wander. He is a man of strong passions and action, not fit to tend the sheep. He shows this by killing a mad bull that rushes at his sisters. Eve shows a decided favoritism for Abel, and this is the cause of more angry words between mother and son. Here is the cause of the crime, that soon occurs.

We are now having a succession of Parliaments demi-mondaine artists. First Otero, the blessed, and now Clio de Mérode, who is more fortunate, for she has taken artistically, and deservedly so. She gives Greek, Indian, French, Italian, and Spanish dances in many different costumes, and in each her dancing is perfect. In a pantomimic scene from *Emeralda* she even shows real dramatic sentiment. Then again she does not forget her diamonds in the eyes to blind the public. In some of her dances she does not wear

a single jewel. There is something in this woman which might have been taught out had she not given evidence in her person. Lines de Paris in the future. She has not much faith in her name artistically speaking.

One of the greatest marvels of this age is I think, Lina Cavalieri, who was once only a little music hall artist renowned for her beauty. Even then a Russian Prince would have married her, but she refused, because, she said, she intended to study seriously and appear in opera. People laughed at her, but she has kept her word, and now she is acknowledged to be one of the best singers on the Italian operatic stage, as well as one of the most beautiful women in all Italy. It is not "the" most beautiful of all. Her last achievement in her art has been to study Mameo under Massenet himself. Massenet says that she is his "ideal Mameo."

Many anecdotes are told of this woman, upon whom nature seems to have bestowed all her gifts. While still singing at a little music hall she always employed a coachman, who was entirely hidden within the folds of a huge fur coat. The fare was only a franc, but one night she gave a gold piece instead of a silver one by mistake, but did not like to ask for it again. A few days later, however, she received a gold purse, studded with diamonds, and within were all the francs she had given the coachman, and also the gold piece. The coachman was Lina Cavalieri. Lina Cavalieri has never seen or heard of him since.

Jane Harding is here. She is not a very great success. Her best part is the Princess of Bagdad, but she is far inferior to Duse in it. Duse, in fact, is the only actress on the Italian stage who dares play the part in Italian.

Our next dramatic sensation in view is a new version of Faust and Mephistopheles, taken as much as possible from Goethe's original work. The author is a young man. We are expecting it toward the middle of April. Great pains are being taken with the scenery, which is quite a new thing for Italy, where stage scenery is still in a state of primitive simplicity—"this is an 'ouais' style of thing. D'Annunzio has done much to change this, as also has Novelli, and Glauco in Milan. It is very curious about the "setting" of his medieval dramas.

Italy, as I have often said, is the home of marionettes, and this is the marionette season. So the other day I thought I'd interview a marionette company, and went to the theatre for the purpose. "My actors," said the director, "are all wooden heads, and I have 700 of these wooden heads. Not one of them can speak a line! Sometimes this is an advantage," continued the director with a smile. "Now look at this 'artist.' She is a popular songstress. Look at her beautiful satin skirts and lace trimmings—for that is all she needs to 'bring down the house.' She doesn't sing—that's the beauty of it! For if she doesn't sing she can't sing out of tune, you know, and that's something, isn't it?" "Here is my leading actor," said the director, "a serious looking fellow, can't he? Here also is my 'first tenor'—he can't sing, but he doesn't mind. There are so many tenors who can't sing, he says to himself. Now look at my 'first dancer'—isn't she a beauty? I've had her copied, head, face and figure, from one of the most celebrated dancers now in Italy."

"General members of my company," continued this way, "are decorated. I decorate them when I think it necessary, but they never boast of it—they are not a bit proud. My actors and actresses keep their youth longer than living actors and actresses do. Wrinkles never disturb the velvety surface of their skin, they never get to be so old that they cannot be restored to youth again. Then notice this—all my artists lead a most moral life."

But here I said a hurried "Good-by." I wonder whether an "Italian Puppet Theatre" would attract out of Italy? CHAS. E. P. Q. R.

## SYDNEY.

## Disinfecting Playhouse Injures Business—Opera Business Not a Success—News.

(Special Correspondence of The Mirror.)

STANLEY, N. S. W., Feb. 18.

The long anticipated production of William Young's dramatization of Ben Hur has been accomplished, and J. C. Williamson is to be congratulated on a success which it is said cost him £7,000 before the curtain was rung up on the first night. The play is so well known on your side that it would be superfluous on my part to go into details. Suffice it to say that as a spectacular production it has been a success, and has equaled in Australia. The principals, who are importations from England, give every satisfaction in parts which in reality call for no very special talent. The arrangement of the chariot race reflects great credit on the American machinist who has been superintending it. J. C. Williamson had a very serious stroke of bad luck on Saturday. Owing to a boy who had been recently working in Her Majesty's Theatre developing the bubonic plague, which, by the way, is again making itself unpleasantly evident here, the health authorities ordered the thorough disinfecting and cleansing of the theatre, necessitating its closure for two or three nights. Apart from the box-office losses for these nights, it is bound to affect future attendance.

Regarding certain statements published as to the financial success of J. C. Williamson's recent grand opera season (Italian), and which would lead readers to suppose that J. C. W.'s banking account had been increased, I may quote his own words: "I may have damaged my banking account but not my reputation as a manager"—and certainly nobody will question the latter part of his statement. As a matter of fact, although the Sydney receipts averaged less than those in Melbourne and there were 121 performances here as against 84 in the Victorian capital, still the tour as a whole shows a balance on the wrong side of the ledger.

George Munro opens on Saturday next (Feb. 22) at the Theatre Royal with *Aladdin*, which will doubtless repeat here its Melbourne success. Ada Willoughby and Rose Hamilton head the cast. John Wilson is stage manager, and Herr Slapstick is the leading actor's baton.

On Saturday last Munro's new English Comedians commenced a season at the Princess' with *Swiss Nell* of Old Drury. The cast includes Nellie Stewart, Webster Lawson, H. Barty, Gordon Banley, Albert Gran, Alf Tapping, E. J. Walters, Ernest Ineson, John Boucher, Sydney Perry, Alice Farleigh, Emily Leachy, Edith Perry, Minnie Sadler, Edith Stewart, and Minnie Omond. Following Melbourne they play at Hobart (Tasmania), and then Sydney.

The Runaway Girl has succeeded San Toy in Melbourne. Florence Young, Grace Palotta, Carrie Moore, Howard Vernon, Cecil Ward, Charles Cunningham, and George Lauri are in the cast.

Charles Arnold has concluded his tour of ninety-six weeks, and leaves shortly for New York and London.

Blind Holt, the Australian Augustus Harris, opens at Sydney on March 1 with *Hearts Are Trumps*. He has arranged to stay here thirty-two weeks and will return to Melbourne for the Cup Week in November.

On Saturday night last Williamson, Lee and Rials' World Entertainers opened at the Regent Palace under most favorable auspices for the new triumvirate. The combination is a strong one and includes Charles Sweet, Henry Lee, the Runth Road company of comedians, George Loyding, tenor; the Loftos in their marvelous cycling act on a track at an angle of sixty degrees; Mlle. Adile, shadowgraphist; Rina de Mouna, Carl Nilsson's Butterfly Ballet, Josephine Gammann and her pichandines, and Alan Shaw, the Emperor of China.

Lillian Wheeler, the Australian actress, has been engaged to appear as Madge Larrabee in *Sherlock Holmes* at the London, England, Lyceum. She will also tour America and Australia in the same play.

The Brough Comedy company are at present traveling through Marlborough. Harry Morrison, despite opposition, continues to do good business at his various Australian halls. The Sydney Tivoli at present offers a good show, including as it does Weston and Vest.

two recently arrived American comedians; George and May Langdon, acrobats; Mlle. Lott, comedienne and dancer, and that marvelous manipulator of clay, Gulland.

R. NEWTON DALY.

## VIENNA.

## A Hans Sachs Poem in Operatic Form—Josef Sigrist Dies—Italian Opera.

(Special Correspondence of The Mirror.)

VIENNA, March 8.

The reaction that always follows the Carnival caused a marked decrease in the attendance at Vienna theatres during the past week. As a prominent "kammer musiker," the whole town is in pawn. The event of the week was the initial performance, at the Royal Opera House, of the *Dot Mon*, a one-act comic opera in the Bavarian tongue, composed by Josef Forster, and based upon one of the sixty fast-night poems by Hans Sachs. The setting to music of this more than three hundred year old poem has proven a happy idea, for the first-nighters and critics of this city have stamped the offering with the mark of their approval. This means a long life and a happy one for Messrs. Sachs' and Forster's homely little opera, not only here but in every city where the German language is spoken. The subtle satire, the serenity and keen observation of the soul of the Nuremberg shoemaker, sparkle in every line of this old little poem.

The *Don* (man) lies half asleep on a pigskin and subtly replies to the questions of his bustling, flustering wife, who annoys him with her ever repeated "mein lieber man" (my dear husband). The moon don'ts her sincerity, but the wife insists, why, if he were to die she would never, never marry again, and she would not let him be buried in that hard pigskin, no! she would wrap him in her good skirt, that rosy red skirt which is her most prized possession. The scene is almost convincing of the reality of her affection, and when she goes to the bleaching ground, with a huge clothes-basket upon her head, he kisses her a fond adieu. As he lies there musing how he can test her love he falls asleep and dreams that he has died and gone to heaven, where he arrives with his wife's red skirt about his shoulders. Gabriel, the angel, arrives at a soul by a trumpet blast, and St. Peter opens the gates to admit the newcomer. Later another blast of the trumpet announces a second arrival, and the faithful wife comes wonderingly through the golden gates. They immediately rush into one another's arms. St. Peter seats them at a table where they are served with a fine banquet. They feed upon the repeat as though their journey from earth had been long and arduous, with eating stations. What they cannot devour they stow away in the capacious pockets of their peasant garments.

The staging of this scene is a triumph. Gabriel in shining splendor glides ever onward ready to announce the approach of each freed soul. St. Peter looks as though he had just stepped out of the frame of one of Paul Veronese's pictures, and a host of angels in bright array play upon golden harps. The whole is a truly medieval conception of Paradise. The pantomimic business of the woe and his wife make this scene intensely droll.

The dream ended, the moon decides to pretend that he is dead. The wife, returning from the fields, tired and hungry, tries to arouse her husband, and finding him supposedly dead, sets up a great howl, which, however, is soon quieted by the thought that if she arouses the neighbors she will be compelled to prepare the body for funeral rites before she can get anything to eat. She stirs the fire, prepares her food, that she placidly eats and washes down with a Schoppen of wine, much to the disgust of the moon. When her meal is finished she calls in the neighbors to watch her weeping and lamentation. One old wife branches the subject of burial, and suggests that such a good man deserves a better funeral pall than a poor pigskin. The wife remembers her promise but repents of it, and declares that she cannot give her only dress, her red skirt, for if she did what would she have for her second wedding, and that of course must come sooner or later. At this the moon jumps up, much to the consternation of the women, and in a long speech denounces his wife.

At this point the plot approaches very nearly to the tragic, but only approaches, for laughing Hans Sachs is never tragic, and gets out of the difficulty by that so often copied ruse, she knew he was only playing dead and refused the skirt to punish him for the fright he had given her. So the piece ends with a chorus to Hans Sachs. The chorus throughout is splendid, choral in a light and modern strain. Der *Dot Mon* was followed by the ballet *Der Spielmann*, an earlier work, that did much to make the name of this popular composer.

The Royal is a beautiful building, standing isolated upon the Ring, a broad promenade which marks the site of the ancient town wall and separates the old town, with its labyrinth of narrow streets, from the modern suburbs. The theatre was built and is controlled by the municipality. A director is appointed, and the deficit—an annual occurrence—is made up by the city government.

At present there are engaged at the Royal Opera House thirty-eight soloists, including most of the best known in Austria; a chorus of ninety-eight voices, a ballet of twenty-four premieres dancers, and a corps de ballet numbering eighty-four members. There are one hundred and fourteen men in the orchestra and twenty-two musicians for the stage. The ballets, while not so gorgeously costumed as those of France and England, are far better productions both from a dancing and pantomimic point of view. The staging of the operas presented, although the best in Germany, is not up to the standard of the grand productions at the Metropolitan Opera House, New York.

A short season of Italian opera is approaching its end at the Theatre an der Wien. The attendance has not been satisfactory. A local critic calls attention to the decline of Italian opera in German countries. In a recent article in the *Freie Presse* he shows that the number of performances has diminished greatly in the last few years. During the season of 1900-01 the total number of performances of Italian opera were only 1,473, while there were 1,365 performances of Wagner alone.

The boom of Verdi's operas that immediately succeeded the great master's death was less evident on the German operatic stage than in any other part of Europe.

Sada Yaco and her company of Japanese players recently appeared in conjunction with Lolo Fuller at the Theatre an der Wien. The engagement was not a pecuniary success, though the provincial papers report a R. O. in the cities where she is now playing. Miss Yaco is booked to appear at the Urania in Budapest, where she will doubtless do well, as the public of that city are far kinder to be pleased with novelties than are the Viennese.

The Circus Girl (in German) is playing to big business at the Orpheum, and The Casino Girl (in Hungarian) is reported to have scored a decided hit at the Nephthalas in Budapest.

The Hungarian dramatist and poet, Josef Szigiste, died at Budapest Feb. 26 and was buried Feb. 28 from the National Theatre with great honors.

Eugene Yvare concluded a very successful series of concerts March 5.

A new march, "Die Weinschneider," by Anton Orlich, is one of the hits of the present symphony concert season.

"Das Schöne Modell," an overture in three acts by Leudeberg Stein and Reinhardt, is at present drawing well at the Carl Theater. The 150th performance, which takes place next week, will break the Austrian record for long runs.

CLAUDE C. BARTMAN.

## COMPANIES CLOSING.

The Ragged Hero, with Edgar Foreman featured, will close on May 24 at Pittsburgh.

The Starbuck company will close on March 29 at Milwaukee, Wis.

Alden Bam closed his season on the road on March 24.

## THE SAG HARBOR CASE.

Messrs. Liebler and Company have won a preliminary battle in the legal controversy between themselves and the James A. Hearn estate. Liebler and Company, whose contracts with late James A. Hearn as manager of the play entitled *Sag Harbor* has still a year to run, sought to contract with certain stock companies throughout the United States for the production of the play. Mrs. Hearn objected to this action and endeavored to restrain Liebler and Company by injunction proceedings. A temporary restraining order was first obtained from Justice O'Connell, but this was modified so as not to interfere with an early stock production already contracted for, and then Liebler and Company filed an answer to the original petition. Judge Gilchrist's decision was rendered on Monday, and is as follows:

This is a motion to continue pendente lite a temporary injunction restraining defendants from renting out to stock companies the play *Sag Harbor*.

The defendants made an agreement to produce the said play until September 12, 1902, and pay Hearn 50 per cent. of the profits. Hearn was also to be paid a certain sum whenever he acted in the play, and was to manage the stage. Hearn is dead, and his executor brings this action and seeks to restrain the defendants from producing the play.

At first the play paid well, but lately it was reduced at a loss, which had entirely wiped out the defendants. Said defendants then determined to let out the play to stock companies at a profit on their claim, of from \$250 to \$500 per week, of which Hearn was to receive one-half. So that, under the agreement produced by defendants, instead of running the play at a loss to defendants, and without profit to plaintiff, the parties will divide from \$250 to \$500 a week profits.

Under the facts here adduced, I do not think that it sufficiently appears that the defendants have violated their agreement with the late James A. Hearn, and certainly the evidence is not convincing that plaintiff will be damaged by reason of the acts of defendants in renting out the play to stock companies. On the other hand, it is quite clear that, to grant the injunction will do great injury to the defendants as a general rule, an injunction pendente lite will be refused where it will do greater injury to defendants to grant it than to plaintiff to refuse it. See *Howe v. Anderson*, 44 Am. Wr. 397-40.

The motion for an injunction pendente lite is denied, and the temporary injunction vacated, with \$10 costs to abide the event. Settle order on notice.

## THE ELKS.

Creston, Ia., Elks recently gave a fair that was a huge success. The proceeds, amounting to \$2,000, will be donated to charity.

Johnstown, Pa., Lodge, at a special meeting March 11, initiated forty-five new members, making the total membership over two hundred and fifty. After the ceremonies a stag social was held.

Masson City, Ia., Lodge is comfortably located in its new club house. The Schumann Concert Company has been engaged to entertain on March 26. The membership is now 225, and on April 2 a class of twenty-five will be initiated.

Stockton, Cal., Lodge No. 218, will give an indoor circus April 18. Elks from Sacramento and Oakland and San Francisco will participate. Local and provincial talent are engaged. An immense street parade will take place in the afternoon. Over two thousand tickets are already sold.

Dubuque, Ia., Elks will build a \$40,000 club house. All but \$10,000 of that amount was pledged at a meeting held March 12, when a class of thirty-four was initiated. A committee to secure plans and estimates has been appointed.

Wilmington, Del., Lodge elected the following officers March 17, 1902: Exalted Ruler, R. L. Proulx; Secretary, John C. Brown; Treasurer, William L. Loring; Local, George Pittsford; Recording, Loring; Robert, Gilbert S. Jones; Secretary, Edward M. Mohr, Jr.; Treasurer, Frederick C. Mammola; Tyler, Benjamin R. Allen; and Trustee, Charles R. Gray. J. Paul Brown was elected secretary to the Grand Lodge, and John J. Gallagher was chosen alternate representative.

Fargo, N. D., Lodge initiated twenty-four new members last week before a large number of spectators, many of whom were out of town visitors. A banquet and social session followed.

South Bend, Ind., Lodge will initiate two hundred or more into the lodge on April 2 at the Auditorium. It will be one of the best lodges in the State, and one to be proud of. Just because the lodge is in Indiana, the members are not all Indiana, but it is said some of them act as if they were occasionally.

Annapolis, Md., Lodge will give a benefit at the Opera House on April 6. The programme, that promises to be an interesting one, will be under the direction of C. H. Simmons. Local and provincial talent are engaged. The proceeds will go to furnishing new home recently purchased by the lodge. At a recent meeting Hon. Wilfred Bateman, Secretary of State, was initiated into the order.

## MATTERS OF FACT.

Fred J. Willman signed a contract last week to remain for two years longer the Chinese representative of the Winnetk Reservoir.

The Delta friends commenced under the management of G. Faith Adams, will rest for a year and offer their private car for sale. Permanent address, Knoxville, Iowa.

Brian Veronesi, acrobatic and musical artist, with sister Walters' A Thousand Years, arrives here for summer engagements.

The Harter Brothers have open time at their Wash and Huntington, Ind., theatre during the rest of the season. J. M. Harter, at Wash, Ind., does the booking.

"H. R. G." gave this office, under managerial position with a representative attraction.

Allen Harrison wired from Salt Lake on Saturday: "Human Hearts, three nights and a matinee, \$1,000.25."

Comic opera principals and chorists are wanted for a fourteen weeks' summer season at Chambersburg, Pa., by Charles H. Holman, Columbia Opera company, care of.

A first-class attraction is wanted to open the Auditorium, Winchester, Va. Fred H. Hable is the manager.

Walter's Transfer Company, which has had desk room in Room 2, 12th Broadway, will be located in Room 4 of the same building after April 1. Mr. Walter's office hours are from 10 a.m. to 5 p.m.

Dolly Temple has won complimentary opera mentions for her juvenile and acrobatic work with Grace Hayward.

At the Old Cross Roads died \$29.20 of the widow's benefit at East Liverpool, O., on March 17.

Charles H. Holman, manager of the Columbia Opera company, has signed contracts for two companies for the summer, one at Dallas, Tex., and the other at Cincinnati Park, Cincinnati, Ohio.

The Manhattan Detective Agency, located and headed, of 224 Broadway, New York, does all kinds of detective work. Charles W. Levy is the principal.

Madame Novella, who starred the several seasons in the Bay Theatre, is now to offer for old women characters and travesty. She may be addressed at 65 East Ninety-fifth Street, New York.

Mlle. Gillette is being well received through the Northwest in the role of Martha in *Peasants Valley*.

Harry C. Rowden has returned from the management of Hart and Gifford's *Peasants Valley* company, in order to further his plans for the Boston season.

The initial starting tour of Hearn and Hearn in *Peasants Valley* and *Adèle* has proven so successful to Messrs. Broadway and Currier that the part season they will enlarge the company by the addition of a clown.

The trained bear, "Big Bear," that was one of the attractions of the recent *Peasants Valley* show last, together with his trainer, Tom Collins, have been secured by Rutledge and Browder for their forthcoming production of *Man to Man*.

Frank Kammann booked a quick return in Atlantic City last week, playing two nights and a matinee to just one week from his last appearance, and drawing capacity houses.

A new vaudeville theatre will be opened at South-west, Mich., about July 1. It is to be named the *Julius Theatre*, is being built by Colonel Alfred Johnson, and will be under the management of Paul and Maria. The show was drawn by Colonel J. M. Woods, of Detroit, and the house will seat 1,200 persons. Performances will be given twice a day, with ten acts.

Brown and Hine are playing a few dates prior to joining the C. W. Parks Stock on at vaudeville features, opening on April 20.

Hal Merritt has been amusing himself by mooning out as a newspaper cartoonist. A capital cartoon of his in the *Philadelphia "Sun,"* of March 12, made a wonderful hit.

Mrs. Fuller's new spectacular dances have scored immensely in Europe. She was at the Monte Carlo Casino, March 4-8, and her new dance effects have been protected by patents here and on the Continent.

W. R. Hearn, editor of the New York "American and Journal," has been made an honorary member of the Actors' National Protective Union.







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Perry, Me., March 24-25, Twin Bridge 27-28.

OPERA AND EXTRAVAGANZA.

A RUNAWAY GIRL: Hornellville, N. Y., March 25.  
Warren, Pa., 26, Oil City 27, Johnstown 28, Altoona 29.  
A TRIP TO BUFFALO (Chas. P. Salisbury, mgr.):  
New York city, March 24-25, Pittsburgh, Pa., 21-April 5, Cleveland, O., 7-12.  
AUSTRALIAN JUVENILE OPERA (Pollard's; Shipman Bros., mgrs.): Denver, Col., March 23-April 1, Kansas City, Mo., 2-8.  
BLACK PATTY'S TROUBADOURS (Volchok and Nolan, mgrs.): Austin, Tex., March 25, Galveston 26, Houston 27, Beaumont 28, Lake Charles, La., 29, New Orleans 30-April 5, Des Moines 6, Baton Rouge 7, Hattiesburg, Miss., 8, Vicksburg 9, Greenville 10, Pine Bluff, Ark., 11, Little Rock 12.  
BOSTON IDEAL OPERA: Syracuse, N. Y., March 24-25.  
BOSTON LYRIC (Compass Bohanna, mgr.): Columbus, O., March 24-25, Indianapolis, Ind., 27-28.  
BOSTON LYRIC OPERA (Col. W. A. Thompson, mgr.): Columbus, O., March 24-25, Indianapolis, Ind., 27-28.  
CASTLE SQUARE OPERA: St. Louis, Mo., 29-30.  
CHICAGO OPERA (Henry Cohen, mgr.): Tipton, Ia., March 21, Washington April 1, Eldon 2, Oskaloosa 3, West Chester 4, Belle Plaine 5, Newton 6, Pella 7, Keosauqua 8, Muscatine 9, Maysville 10, Keosauqua 11, Keosauqua 12.  
DAILY DAN (The New Yorkers): Philadelphia, Pa., March 24-25.  
DANIELA FRANK (Miss Simplicity): New York city Feb. 24-25.  
DE ANGELIS, JEFFERSON: Philadelphia, Pa., March 24-25.  
FLORENCE (A. Fisher and Ryley, mgrs.): New York city March 24-25, Brooklyn 21-April 5, New York city 7-12.  
FLORENCE (B. Fisher and Ryley, mgrs.): Pottsville, Pa., March 24, Mahanoy City 25, Hazleton 26, Sunbury 27, Altoona 28, Johnstown 29, Washington, Pa., 31, Parkersburg April 1, Baltimore, O., 4, Bradford, Pa., 5, Niagara Falls, N. Y., 7, Lockport 8, Corning 9, Geneva 10, Rome 11, Gloversville 12.  
FLORENCE (C. Fisher and Ryley, mgrs.): Providence, R. I., March 24-25, New London, Conn., 31, Norwich April 1, Holyoke, Mass., 2, North Hampton 3, Springfield 4, Hartford, Conn., 7-9, Waterbury 10, New Haven 11, 12.  
FLORENCE (D. Fisher and Ryley, mgrs.): New York city Jan. 27-Indefinite.  
GLASSER, JULIA (Dolly Varden; P. C. Whitney, mgr.): New York city Jan. 27-May 31.  
GRAU, JULIA, OPERA: Portland, Me., March 21-April 2, St. John, N. B., 7-12.  
KING DODD (Eastern; Henry W. Savage, mgr.): Philadelphia, Pa., March 24-April 5, Baltimore, Md., 7-12.  
KING DODD (Western; Henry W. Savage, mgr.): Calumet, Mich., March 24, 25, Marquette 26, Marquette, Wis., 27, Wausau, Wis., 28, Wausau 29, Appleton April 1, Oshkosh 2, Fond du Lac 3.  
LADY AFRICA (Al. Anderson, mgr.): St. Louis, Mo., March 24-25.  
LIBERTY BELLES: Cleveland, O., March 24-25.  
METROPOLITAN OPERA: Philadelphia, Pa., Indefinite.  
MISS BOB WHITE (Nixon and Zimmermann, mgrs.): Minneapolis, Minn., March 23-25.  
SAN TO: Worcester, Mass., March 24-25.  
THE BELLE OF BROADWAY: New York city March 15-Indefinite.  
THE BELLE OF NEW YORK: Cleveland, O., March 25-26, Toledo 27-April 2, St. Louis, Mo., 6-12.  
THE BURGOMASTER (Easton, Pa., March 27, Wilmington, Del., 28).  
THE CHAPERONS (Frank Perley, mgr.): Cincinnati, O., March 24-25, Evansville, Ind., 21, Vincennes April 1, Crawfordsville 2, Lafayette 3, Anderson 4, Kokomo 5, Marion 7, Muncie 8, Terre Haute 9, Springfield 11, Peoria 12.  
THE HALL OF FAME: New York city Feb. 2-Indefinite.  
THE HERALD SQUARE OPERA (Nelson and Kintz, mgrs.): Carroll, Ill., March 25, Mt. Vernon 26.  
THE MESSENGER BOY (Nixon and Zimmermann, mgrs.): Cincinnati, O., March 24-25.  
THE PRINCESS CHIO (Kirk La Shelle, mgr.): La Crosse, Wis., March 25, Dubuque, Ia., 26, Rockford, Ill., 27, Madison, Wis., 28, Oshkosh 29, Milwaukee 30-April 2.  
THE SLEAZING BEAUTY AND THE BEAST: New York city Nov. 4-Indefinite.  
THE SULTAN OF SULU: Chicago, Ill., March 11-Indefinite.  
THE TELEPHONE GIRL (Eastern): Kalamazoo, Mich., March 25, Muskegon 26, Saginaw 27, Bay City 28, Flint 31, Port Huron April 1, Ann Arbor 2, Adrian 3.  
THE TORREDORE (Francis Wilson): New York city Jan. 6-Indefinite.  
WILSON OPERA: Knoxville, O., March 24-25.

VARIETY.

BARTON'S BIG GAIETY: Cleveland, O., March 24-25, Detroit, Mich., 31-April 5.  
BELLES OF PARIS (Paxon and Co., mgrs.): Troy, N. Y., March 24-25, Albany 27-29.  
BLUE MOONS (R. F. Gordon, mgr.): Boston, Mass., March 24-25, Providence, R. I., 31-April 5, New York city 7-12.  
BOY TON BURLESQUERS (Ed F. Bush, mgr.): Philadelphia, Pa., March 24-25.  
BOWERY BURLESQUERS: New York city March 24-25.  
CITY SPORTS (Phil Sheridan, mgr.): Jersey City, N. J., March 24-25.  
DAIRY DOUGHERS (L. Lawrence Weber, mgr.): Paterson, N. J., March 24-25.  
FLYNN, EITHELL, BIG SENSATION: New York city March 24-25.  
HILL, BOBBY: Brooklyn, N. Y., March 24-25.  
HOPKINS TRANS-OCEANIC: Washington, D. C., March 24-25.  
HOWARD, MAY: New York city March 24-25.  
INNOCENT MAIDS (T. W. Dineen, mgr.): Philadelphia, Pa., March 24-25, New York city 21-April 5, Brooklyn, N. Y., 7-12.  
IRVING'S FRED SHOW: Newark, N. J., March 24-25.  
JOLLY GRASS WIDOWS: Buffalo, N. Y., March 24-25.  
MERRY MAIDENS (Gardner and Lowery, mgrs.): St. Paul, Minn., March 23-25.  
NEW YORK GIRLS (Howard and Emerson, mgrs.): Brooklyn, N. Y., March 24-25.  
ORIENTAL BURLESQUERS: St. Louis, Mo., March 24-25.  
OPHEM SHOW: Chicago, Ill., March 24-25.  
REILLY AND WOODS: New York city March 24-25, Springfield, Mass., 31-April 2, Albany, N. Y., 3-5.  
RICH AND BARTON'S GAIETY: Cleveland, O., March 24-25, Detroit, Mich., 31-April 5, Chicago, Ill., 7-12.  
ROBYN, MR. AND MRS.: Brooklyn, N. Y., March 24-25.  
THE ORPHEUM SHOW: Chicago, Ill., March 24-25.  
THOROUGHBREDS (Frank R. Carr, mgr.): Cincinnati, O., March 24-25.  
TUPPY TURVY BURLESQUERS: Minneapolis, Minn., March 24-25, St. Paul 26-April 5.  
TROCADERO BURLESQUERS (Waldron and Bryant): Williamsport, Pa., March 25, Canton, O., 26.  
VICTORIA BURLESQUERS: Milwaukee, Wis., March 24-25.  
WHITE STARS (Harry Anderson, mgr.): March 24-25, Chicago, Pa., March 25, Boston 26, Hattiesburg, N. J., 27, Dover 28, Houston 29.  
WORLD BEATERS (T. Herbert Mack, mgr.): Brooklyn, N. Y., March 24-25.

MINSTRELS

BARLOW BROTHERS: Seattle, Wash., March 24-25.  
FIELD'S, AL. G. MINSTRELS: Oakland, Cal., March 25, 26, San Francisco 26-April 5.  
GIBSON'S CARNIVAL (L. E. Gibson, mgr.): New Haven, Ia., March 25, Oskaloosa 26, Ottumwa 27, Fairfield April 1, Washington 2, Columbus Junction 3, Shawnee 4, Pella 5, Dallas Centre 7, Perry 8, Malard 9, Guthrie 10, Britt 11, Austin, Minn., 12.  
GORDON'S (G. C. Ford, mgr.): Oakland, Cal., March 25, 27, San Francisco 26-April 5, Sacramento 6, Marysville 7, Salem, Ore., 9, Portland 10, 11, Tacoma, Wash., 12.  
GUY BROTHERS (G. E. Guy, mgr.): New York city, March 25, Cornwall 26, Middletown 27, Ellenville 28, Port Jervis 29.  
H. HENRY'S MINSTRELS (E. G. Kerr, mgr.): Oil City, Pa., March 24, Tusneve 27.  
McKAY'S: Greenport, N. C., March 25.  
RICHARDS AND PRINGLE'S (Russo and Holland, mgrs.): Alexandria, Ind., March 25, Marion 26, Logansport 27, Plymouth 28, Valparaiso 29, Hammond 30.  
SUN'S GUY MINSTRELS: Pine Bluff, Ark., March 27, Memphis, Tenn., 29, Corinth April 1, Dyersburg 2, Fulton 3, Paris 4, Clarksville 5, Bowling Green, Ky., 6, Winchester 7, March 28, 29.  
VOGEL'S, JOHN W.: Rock Island, Ill., March 28.

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Muscatine, Ia., 24, Moline, Ill., 25, Clinton, Ia., 26, Morrison, Ill., 27, Dixon 28, Belvidere 29.

MISCELLANEOUS

BINGHAM, RALPH: Louisville, Ky., March 25, Alexandria 26, Germantown 27, Winchester 28, Butler 29, Richmond 31, Stanford April 1, New Haven 2, Taylorville 3, Russellville 4, Adairville 5, Butler, Helen, May, Ladies, Band (J. Leslie Smith, mgr.): Norfolk, Va., March 24-25.  
CHICAGO SYMPHONY ORCHESTRA (Chas. Beech, mgr.): Emporia, Kan., March 25, Topeka 26-28, Monmouth, Ill., 29, Chicago 30.  
CRYSTAL-FLICK (M. Henry Walsh's): Norway, Mo., March 24-25, Mechanics Falls 21-April 5.  
DUNBAR (Hypnotist; John Dyer, mgr.): Denver, Col., March 11-April 1.  
FLINTS, THE (Hypnotist): Springfield, Mo., March 24-25, St. Joseph 31-April 5, Muscatine, Ia., 34-35.  
HART (Hypnotist; D. T. Hart, mgr.): Ardmore, 1, 2, March 25-29.  
HEERMANN, THE GREAT: London, Can., March 25, Hamilton 26, St. Catharines 31, Belleville April 1, Kingston 2, Brockville 3, Ottawa 4, 5, Boston, Mass., 7-12.  
KEENE (Magician; Harry J. Dunbar, mgr.): York, Pa., March 24, Columbia 27, Coatesville 28, Rogersville 29.  
KELLAR (Dudley McAdow, mgr.): Newark, N. J., March 24-25, Brooklyn, N. Y., 31-April 5, Philadelphia, Pa., 7-12.  
KILMER, BAND (T. P. J. Power, mgr.): Syracuse, N. Y., March 31-April 5, Auburn 26.  
KNOWLES, THE (Hypnotist; R. E. Knowles, mgr.): Brenham, Tex., March 24-25, Beaumont 31-April 5, Ft. Worth 7-12.  
LYLE, EDWIN: Wellsville, Kan., March 24-27, Lehigh 28-31.  
MORRIS STATURES: Mobile, Ala., Jan. 15-Indefinite.  
PAULINE (Hypnotist; Chas. Hine, mgr.): Burlington, Vt., March 24-25, St. Albans 31-April 5, Barre 7-12.  
PERKINS, AL: Lees Summit, Mo., March 27, Houston, Ia., 28, Newton 29.  
PERRY FRANK: Glasgow, Ill., March 24-25.  
SILVER AND LAWRENCE (Hypnotist): Chicago, Ill., March 24-25.  
SOUSA AND HIS BAND (Frank Christian, mgr.): Evansville, Ind., March 25, Louisville, Ky., 26, Lexington 27, Cincinnati, O., 28, Charleston, W. Va., 29, Washington, D. C., 30, Baltimore, Md., 31, Brooklyn, N. Y., April 1, Newark 2, New York city 3.  
SVINGALI (Geo. Dvorach, mgr.): St. Clemens, Mich., March 24-25, Detroit 27-April 2.

(Received too late for classification.)

A MOTHER'S HEART: Turner's Falls, Mass., March 25, Westfield 26, Springfield 27-29.  
A THOROUGHLY TRAMP (Lawrence Russell, mgr.): Leo Adams, Cal., March 25, Alliance City, Kan., 26, Ottawa 28, Alton, Ill., April 4, Ft. Wayne, Ind., 5.  
ADAMS, MAUDE: Chicago, Ill., March 24-25.  
ALLAN VILLAGE: Olyphant, Pa., March 31-April 5.  
BARRYMORE, ETHEL: Boston, Mass., March 24-25.  
DANGERS OF PARIS (Mittenthal Bros.; J. E. Murray, manager): Camden, N. J., March 31-April 2, Wilmington, Del., 4, 5, Philadelphia, Pa., 7-12.  
FOXY GUILLER: Saginaw, Mich., March 24-25.  
HELD, ANNA: Chicago, Ill., March 24-25.  
HUMAN HEARTS (Southern): Woodbury, W. Va., March 27-29, Richwood, O., St. Warren, April 2, Sharon, Pa., 3, Salem, O., 4, Akron 5, Myrtle 7, Ashland 8, Massillon 9, Youngstown 10, East Liverpool 11, Rochester, Pa., 12.  
IN THE ROCKIES: Goslen, Ind., March 29, Kendallville 31.  
KENNEDY PLAYERS (C. W. Ota, mgr.): Ft. Wayne, Ind., March 24-25, Logansport 31-April 5, Frankfort 7-12.  
NEW EIGHT BELLS (Brothers Byrne; W. E. Hick, mgr.): Columbus, O., March 24-25, Indianapolis, Ind., 27-29, Cincinnati, O., 30-April 5.  
NIP AND TUCK (Harry Webster; Central City, Cal., March 25, Logansport 26, Boulder 27, Fort Collins 28, Cheyenne, Wyo., 29, Sidney, Mo., 31, Alliance April 1, Crawford 2, Edgmont 3, D. 3, Fort Robinson 4, Hot Springs, S. D., 5, Rapid City 7-9.  
O'NEILL, JAMES: Portland, Me., March 24-25.  
REVERIE, AL: Brooklyn, N. Y., March 23-April 5, New York city 7-12.  
THE LIBERTY BELLES: Cleveland, O., March 24-25.  
THE ROBBERS BROTHERS IN WASHINGTON: Louisville, Ky., March 24-25.  
WARFIELD, DAVID: Louisville, Ky., March 24-25.  
WILLARD, R. S.: Salt Lake, U. S., March 24-25.

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## TELEGRAPHIC NEWS

## CHICAGO.

The Sultan of Sulu and Jim Blodgett in for Long Run—Other Mills—Gossip.

(Special to The Mirror.)

CHICAGO, March 24.

At the Stradaker The Sultan of Sulu is playing to a R. O. at every performance, and Manager Savage is canceling all of the out of town time he can in order that it may remain here as long as possible. The house has been rented for the night of April 24, which date it has been found impossible to secure, and the whole company will take a run down to Lafayette, Ind. Mr. Adams' old standing ground, for a single performance that night, accompanied by a special carload of adherents from the Athletic and Forty clubs. Frank Monahan is making much of the role of the Sultan and George Boone as stage-manager has added snap to the performance.

The March dinner of the Forty Club was given at the Wellington last Thursday evening. Among the prominent guests present were W. H. Thompson, Frank Monahan, Eugene O'Rourke, Joseph E. Whiting, Ernest Ward, Robert Vernon, Sheridan Block, Reginald Roberts, Charles Swain, Charles Siglow, and Joseph Herbert.

Jim Blodgett has made a big hit at McVicker's and is one of the melodramatic successes of the year. It is splendidly mounted, carefully directed by "Bob" Blodgett, and excellent acting is contributed by Robert Anderson, W. H. Thompson, Eugene O'Rourke, and Robert Vernon.

Made Adams followed N. C. Goodwin and Maxine Elliott at Powers', presenting for the first time here "Quality Street" last night to a large audience. The engagement is for two weeks.

Will H. Rosing is here for a few days. He called in at my down town court with Richard Schuler, of the Hopkins Stock. Jack Morgan was another caller.

This is the third and last week of Anna Held's engagement at the Illinois in The Little Duchess, which has been remarkably successful. She will be followed by Henry Miller, who will give us D'Arcy of the Guards for the first time here.

On St. Patrick's Day I received from Will H. Fox, "Paddywhisker," from the old sod, a box of genuine shamrock.

Up at the Grand Northern yesterday, Nell Burgess had two big houses in The County Fair, and at the New Columbia The Silver King was followed by La Toona, with Anna Sutherland in the leading role.

Barney Gilmore, with Kidnaped in New York, was followed at the Bijou yesterday by A Romance of Coon Hollow, and at the Alhambra The Flaming Arrow succeeded Young Corbett and Eddie Gentry.

The stock company at the Dearborn has made such a hit in The White Horse Tavern that it will be continued another week. Norma Whalley Matthews has made a successful debut in the "Lullaby."

Richard Mansfield in Monsieur Beaucaire continues to fill the Grand Opera House at every performance. The next attraction will be Stuart Robinson in his revival of The Heartbeats.

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him abundant opportunity for powerful work. George W. Wilson had a reception enthusiastic enough to convince him that he has not been forgotten since he left the old stock company at the Museum. Helen McGee now plays Cecilia Loftus' old part. The engagement is for three weeks.

As the story of Quincy Adams Sawyer was written by a woman, it is only natural that Boston should give the dramatization a warm welcome. The coming of the play to the Boston had been long heralded and the audience was a large one. The principal characters and scenes of the story have been capitally transferred to the stage, and in the title-role Charles Dickson had some of the best opportunities that he has ever enjoyed here. He gave a careful study of a rural type, and deserved his success. Charles D. Clark, as Hiram Maxwell, was especially good.

For the first time in three years the Columbian is devoted to a purely dramatic attraction. Since the reconstruction of the theatre musical attractions have been the rule, but the exception was made in favor of H. Reeves Smith, whose production of A River of Partridge was a novelty to Boston. The Theater, Allen Lowe's comic opera, which will make a stage here out of Tom Lawton, is in preparation.

Elmer Barrington's Boston success has been emphatic, and looking has flocked to the Museum in large numbers. Captain Jinks will run three weeks longer. The Tremont is occupied by amateurs this week. Capt. C. W. Eddy's dancing spectacle, The Parade, being given for the Women's Charity Club.

William Stock is a novelty in the star line for Boston, but he has been seen here before as leading man with prominent stars, and his excellent work was well known. Consequently he had a good reception at the Grand Opera House in "Toll Gate Inn" to-night. A Hot Old Time will follow.

Glenn at the Castle Square this week brings back to mind the days when it was first given here, when the Columbia was built as a home for high class comedy productions. But even then the play was not given a better handling than the Castle Square comedians gave it to-night. Mary Sanders is back in the cast after a few weeks' absence, and gives a capital impersonation, as usual. John T. Craven was another who did good work.

Nanon is the opera for the week at the Bijou and brought Clara Lane back to the cast after a week's vacation, in the title-role. She played it capably and was one of the hits of the production. The versatility of the singers is something remarkable.

M. R. Curtis' old timer, Samson of Posen, was the offering by the stock company at the Bowdoin Square to-night, and in the title-role R. Phillips dropped in in the footsteps of the famous star. He was well received, and did good work. The King of the Cattle Ring will follow.

The Two Orphans is the offering at the Grand this week, and Allie Gerald plays the part of Louisa. She is now being featured in the advertisements of the company.

Ben Hur continues at the Colonial. Elmer Barrington's second run at the portrait show in Copley Hall closed after last week, and Boston's high society was ranged five deep around the table all the afternoon. This week she is being entertained by Mrs. John Fairchild at her home at Hyde Park.

There was one disappointment during the second and last week of the opera season at the Boston. Van Dyck and Hingham were ill the same night, and Hingham had to be substituted for Tristan and Isolde.

Frank R. Richards has had a most enthusiastic welcome back to the Park. It seems like the good old days, when The County Fair ran for a year, to see him back at the house.

Another theatrical man to have a hearty welcome back to his post is T. B. Lothian of the Colonial. It has been only three months since he went away, but in that time he has been completely restored to health and in stronger than ever before. His vacation was spent at Rutland, Mass.

Harry A. Felt is the new leader of the orchestra at the Park. He is a young man, but has already occupied the same position at the Columbia.

One of the chief features of interest at the benefit of the Actors' Fund House, which will be given at the Hotel 3, will be the performance of Drifted Apart, in which E. H. Sothern and Ethel Barrymore will be seen together for the first time in Boston.

Mrs. James Lewis, who has been visiting in Boston, has returned to her home in New York.

John Drew's daughter Louise, who appeared with her father in this city, proved a charming actress and was an emphatic social success as well.

Frida Kied will not return to New York at present, and before she leaves she will sing Nodda in I Pagliacci at the Bijou.

Allen Love has resigned his position as business manager of the Park, so as to devote his entire attention to the musical comic opera, The Defender, which went into rehearsal at the Columbia to-day.

Browning's Theatre. The Return of the Doctor is to be given at Chickering Hall to-morrow afternoon under the auspices of the Browning Society. Henry L. Southwick and W. R. Tripp, of the Emerson College of Oratory, are among those who take part in the production.

Under the Red Robe is in rehearsal at the Castle Square. By the way, a rumor has it that that house will be closed for the first time during the present season to admit of an overhauling. If that is done the stock company will probably move down town and occupy Music Hall for the closed period.

Charles D. Clark, who is at the Boston this week, is a Tuffe 30 man, and his college friends are greatly interested in his success. He is one of the many Theta Deltas who have scored hits on the stage.

On account of the disaster at Monmouth a number of benefits have been arranged. There was a lecture at the Tremont and there will be an extra matinee at the Park, as well as a special day at Boston's.

Louise Homer, of the Grand Opera company, had a special reception in her honor at the New England Conservatory of Music last week. She studied there years ago before she became a prima donna.

Frank Daniels has arranged for a return engagement with Miss Simplicity at the Tremont. Henry Copley Greene lectured on "Tragedy in the American Spirit" before the Actors' Church Alliance last week. JAY HARRON.

## PHILADELPHIA.

Depression in Business at All Theatres This Week—King Dodo Heard—Notes.

(Special to The Mirror.)

PHILADELPHIA, March 24.

This is one of the weeks in the year dreaded by local amusement managers, for Passion week in the Quaker City is strictly adhered to. The Garrick and Walnut Street theatres wisely announce no performances on Good Friday.

King Dodo opened to-night at the Chestnut Street Theatre for two weeks, and is the only novelty in town. It is an offering of interest and merit. King Dodo is presented by an immense cast, headed by Raymond Hitchcock, Arthur Worley, Charles Simpson, and Greta Wiley. A large and pretty chorus and an orchestra of twenty-two musicians form valuable aids. The Messenger Boy follows April 7 for a run.

Virginia Harned in Alice of Old Vincennes is in her second and last week at the Chestnut Street Opera House, and has not met with the patronage anticipated. Mack and Wig Club of the University of Pennsylvania in King Cole follows March 31. William H. Crane April 7.

A Royal Rogue, with Jefferson De Angolia, at the Broad Street Theatre, is a pleasing entertainment and is highly appreciated by the admirers of the star. Annie Russell March 31. Joseph Jefferson April 14. Julia Marlowe April 20.

This is the second and final week of Duke De Wolfe in The Way of the World at the Garrick Theatre, which has met with a satisfying suc-

tion. Sarah Cowell La Moine and John Mason win the honors of the performance. San Toy March 31. Mary Mansering April 14.

It has only been a short time since Dan Daly and The New Yorkers played a three-week engagement at the Garrick Theatre, and they returned this evening to the Walnut Street Theatre for two weeks more. The business will be helped along by the aid of the "hamlet racket." My Antoinette April 7.

A new play, seen for the first time in this city, opened to-night at the Auditorium for a week. It is The Power of the Cross, a domestic pastoral play, introducing a wireless telegraph scene as a sensation. Victory Bateson leads a good cast. Rudolph and Adolph March 31.

At the Girard Avenue Theatre Edward Harrigan, aided by the Durban-Shelton Stock co., presents Squatter Sovereignty this week, introducing all the original features. The performance is one of the best of the series. Mulligan Guards' Hall March 31.

Tammara's Fardier is the offering for the week at Foran's Theatre. Jennie Hillson makes the title-role and receives excellent support from the stock company. Cumberland 31 March 31.

The Darcy and Spack Stock company at the Standard are giving a clever performance of Sam'l of Posen this week, with Paul Burns in the title-role, that he gives a popular delineation. True Irish Hearts March 31.

Creston Clarke inaugurated his annual two weeks' engagement to-night at the Park Theatre opening in A Woman Alone a secret, adapted from the old comedy of The Wonder. Other plays will be The Fool's Revenge, David Garrick, and Hamlet. The supporting company is fair, and, with the popular prices charged, the performances should draw well. Kellar April 7.

Bozama's Claim, with Joseph J. Dowling and Myra Davis in the cast, is the bill this week at the National Theatre. At the Old Cross Roads March 31.

The People's Theatre offers J. K. Emmett and Lottie Gilman in The Outpost this week. Royal Lilliputians March 31-April 5.

Wurster's German Stock company at the Arch Street Theatre continues to produce novelties that gain for the excellent organization unstinted praise from the public and press. Logenbruder, St. Lorie, and Die Folltheater der Menschheit will be the week's bill. Alexander Wurster, the manager, has decided to continue the company another year on the same plan.

The fourth and final musical entertainment of the Twentieth Century Quakers takes place at their "meeting house" March 30, with volunteers from all our local theatres.

Dumont's Minstrels at the Eleventh Street Opera House continue their hit, Prince Henry's Joke, now in its fifth week. The songs of Bonnie and Hughie, and Bonnetty, a highland fling are to be special features on Friday.

George Greenwalt is announced to appear at Witherspoon Hall April 1, 2.

Burton Holmes gave an illustrated lecture on "Peking" at the Academy of Music to-night, and Paderewski's farewell concert is announced for the afternoon of April 5.

Carrie Rappella, who has a large following here, claims that she will have a theatre in this city next season, where she will head a stock company of her own.

The closing performance under the auspices of the Lullian School of Dramatic Art will take place at the Garrick Theatre the afternoon of April 11. Camilla, with Frances Pemberton, who intends to go on the professional stage, in the title-role, will be given. Henry Lullian will introduce his Shakespearean revivals the week of May 12 at the Garrick Theatre.

Weber and Fields' company are to play an engagement of three nights, April 28-30, at the Academy of Music. A. FRANKLINSON.

## WASHINGTON.

Mrs. Campbell and Annie Russell Warmly Received—Plans of Sousa's Band—Items.

(Special to The Mirror.)

WASHINGTON, March 24.

The distinguished English actress, Mrs. Patrick Campbell, introduced her Washington engagement to-night at the Columbia Theatre with an artistic presentation of Macbeth before one of the most fashionable gatherings of the season. Mrs. Campbell was accorded a warm welcome. The capable support was headed by George S. Titharage and Herbert Waring. There will be no performance on Good Friday in lieu of which an extra matinee will be given Wednesday, making three for the week, with the regular ones on Thursday and Saturday. The Second Mrs. Tanqueray, The Notorious Mrs. Elsworth, and Beyond Human Power are the other plays. The Burgomaster follows.

Annie Russell in The Girl and the Judge is the current attraction at the New National Theatre. Next to the cordial greeting tendered the star was that accorded Mrs. Gilbert. Orrin Johnson, John Glendonning, Madame Cottrelley, and Mrs. McKee. Russell were others who were warmly received. The attendance was large. William H. Crane is the understudy.

The comedy of Jane received a spirited representation to-night at the hands of the Bellows Stock company at the Lafayette, and a large audience was delighted. Lillian Lawrence proved thoroughly effective in the same part and scored another strong comedy hit.

A House on Heart was given to a large gathering at the Academy of Music to-night. Fred Morley, Harry L. Dickinson, Ansel L. Evans, Will M. Chapman, Charles W. Foster, Luis Bepcey, Lucille Allen Walker, Estelle Howard, and Blanche Warren are in the cast. The Convict's Daughter next week.

A cry of fire that was raised by a colored boy on the gallery steps of the Academy Thursday night during the performance of Dangerous Women, came near resulting seriously. The theatre was filled, but clear-headed people in front and the people on the stage quickly to the disturbance. The young negro, who was endeavoring to gain admittance during the door-keeper's temporary absence, will pass his minority in the Reform School.

Tony Cummings, recently of the Bellows Stock company, has become a member of the company presenting Dangerous Women. He joined Saturday. Mr. Cummings returns to Boston at the conclusion of the engagement, and will again be identified with the Castle Square company there.

The Lullian University Glee and Mandolin Club will give a concert in the hall room of the New Willard Wednesday night.

Sousa's Band will be heard next Sunday night at the New National Theatre. It is said this will be the band's final concert here for two years. After a vacation of six weeks the band resumes its tour in Canada for the Empire Day celebration. May 20 an engagement will be commenced at Willow Grove Park, Philadelphia, and in June a two months' engagement at Tillyou's Pier at Atlantic City. Following come the annual engagements of the Pittsburgh Exposition and the Indiana State Fair, and in September Sousa sails for Europe for his third foreign tour, which upon this trip, besides the ground previously traversed, includes Russia, Austria-Hungary, and Italy. JOHN T. WARD.

## ST. LOUIS.

The Crisis Does Phenomenal Business—Castle Square Has Banner Week—Other Offerings.

(Special to The Mirror.)

St. Louis, March 24.

James K. Hackett had a most successful week at the Olympic with The Crisis March 17-22. The demand was so great for seats that the management gave an extra performance last evening. The official receipts for the week reached the unusual amount of \$14,778. The character of Stephen Brice is not one that will advance Mr. Hackett to any great extent as an actor, but in his new roles of manager and producer, that one of vital importance to him at this time, he has won a success. The play is admirably staged. The star received many compliments from old

settlers who lived here during the period of Camp Jackson days on the "atomization" of these strenuous times he has been chosen to produce St. Louis in the house of William Chase, the author of the play, and all of its scenes are laid here.

N. C. Goodwin and Maxine Elliott made their annual appearance at the Olympic this evening in When We Were Twenty-one. They will also present An American Citizen during the week. J. A. Strasser, the efficient door-keeper of the Olympic, will have a benefit tendered him on Saturday evening. David Warfield March 31.

The crowded houses at the great the Castle Square classes at the Century Theatre have justified Mr. Savage in moving the company from the barnlike Music Hall to Manager Short's Century Theatre. A high-water mark of artistic merit and of box-office receipts over the company's previous seasons here was established last week, when a double bill of Cavalleria Rusticana and I Pagliacci brought out the R. O. sign several times. The Robinson Girl also attracted very large audiences. Last night, with Joseph Shoben in the title-role, Josephine Lockhart as Marguerite, and Francis J. Boyle as Napoleon, played a large house. Miss Ludwig has been especially well received in this her home town, and St. Louis music lovers are appreciative of their native artist, crowding the house at every performance at which she sings. To-night Lucia di Lammermoor, with Adelaide Norwood in the name part, drew a packed house. On Good Friday, Romani's Statue Mater, provided by a variety classic programme of devotion music, will be given. One hundred and seventy-two prominent choir singers of this city have offered their services to Business-Manager Kingsbury in the choral numbers of Statue Mater.

Ellen Spelman, of the Castle Square chorus, received notification on Friday last that an oil gusher had been tapped on a piece of property she owns near Beaumont, Tex.

Manager Garon offers Fiddle-De-Dee at the Grand, featuring C. Williams, Keith, with H. Dill, who have been here often in vanderbilt. Among their support are John Alden, Barney Bernard, John G. Sparks, Alfred Anderson, Harold Hoag, William Burnstein, Maude Amber, Dorothy Drew, Ida Sturges, Jennie Cardowina, and Phoebe Cardowina. The Dairy Farm is underlined.

The Havlin attraction this week is Not Guilty, introducing Charles Hackett, I. Ismar Noa, Gerald Griffin, Wilbur Crispy, Frank Russell, Joseph Sadler, Joseph Goodrich, Wilma Morrison, Norma Hyatt, Rose Swain, and Anne Hall. Two Little Waifs next week.

The Hottest Coon in Dixie returned to the Imperial Sunday afternoon. In the company are Bob A. Kelley, Joe Hodges, Walter Dixon, Bob Russell, Sam Davis, George Tammahugh, Norris Smith, Lola Launchmore, Kate Grasses, Mattie Evans, Pauline Humphrey, Laura Walker, and Lavina Ellis. James Boys in Missouri will follow.

Sousa's Band made its first appearance here for three years at the Odeon this afternoon, and was received by a good audience. A concert was also given this evening. J. A. NORMAN.

## BALTIMORE.

Percy Haswell Prize Play Chosen—Two Theatres Dark—Castle at Chase's.

(Special to The Mirror.)

BALTIMORE, March 24.

Ford's Grand Opera House and the Academy of Music, are both closed this week. At Chase's Theatre the Percy Haswell Stock company presents Robertson's Castle in a thoroughly satisfactory manner. Miss Haswell was charming in the role of Esther and Alfred Hudson made an excellent Eccles. The Master attraction will be The Amazons.

Rudolph and Adolph is this week's bill at the Auditorium Music Hall. The stars are Dean and Charles A. Mason and both their work and that of the supporting company was clever. The Orpheon Extravaganza company in Whirl-I-gig will follow.

The Convict's Daughter holds the stage of the Holiday Street Theatre and this evening entertained a crowded house. A House on Heart is the underling.

The Mafistic Burlesquers are at Kern's Monumental Theatre.

Jefferson De Angolia will be the Master attraction of Ford's Grand Opera House, and The Old Homestead will be seen at the Academy of Music. Sousa's Band will be heard at Music Hall, under the management of Charles E. Ford, on Easter Monday. The soloists will be Arthur Fryer on the trombone, Dorothy Hoyle on the violin, and Misses Berne-Davis in songs.

Hojman, Garardy and Krasner will give one combination concert at Music Hall on Wednesday evening, April 2. The concert will be under the direction of Charles E. Ford.

The Worldlings, a society drama in four acts by John Almon Ritchie, of Ottawa, Canada, is the play that has won the prize offered by Percy Haswell and will be presented at Chase's the third week in April. The play was determined upon at a meeting of the committee on Friday last, although it was not the original preference, as The Junior Partner, by Alice R. Ives, was the first choice.

Mrs. Patrick Campbell had splendid business at Ford's last week.

The New Orleans French Opera company gave several excellent performances at Music Hall last week. The attendance was not what it should have been. HAROLD BURTON.

## CINCINNATI.

Mrs. Fiske's Engagement Successful—Fiske Company Returns—Current Bills.

(Special to The Mirror.)

CINCINNATI, March 24.

Good business was the rule at all the theatres last week. Mrs. Fiske, as usual, had a series of large and brilliant audiences at the Fiske.

The Messenger Boy, with James T. Powers in the title-role, opened at Robinson's to-night. Among the others in the cast were May Benson, Vera Sabella, Georgia Calne, Johanna Howland, Rachel Booth, George Honey, and Henry Kelly. William Faversham is underlined.

The Chaparrons is the offering at the Walnut, and has scored a success. Individual bills were made by Walter Jones, Harry Connor, Joseph C. Miran, Eva Tanguay, Trilby Frigman, and May Boley.

After a week on the road the Fiske company returned yesterday and presented Prince Karl. The principal parts were well acted by Byron Douglass, John Maher, Lillian Hudson Collier, and Angela Dolores. Sag Harbor next week will and the season.

Dover Mobile is the bill at the Lyceum. Eva Benson makes the hit of the performance as Mother Gubarra.

At Cripple Creek opened to good houses at Heuck's yesterday. In the company are Frederick Mosley, Carroll Spencer, Colin Verry, Frank Beal, and Annie Buckley.

Brother Martin was played by the German company at Robinson's last night. The performance was a benefit for Max Ziller and Fritz Hambeck, two popular members of the company, and the house was crowded with their admirers. Miss Mannheimer's Shakespearean impersonations drew a fashionable matinee audience at this house Thursday and were greatly enjoyed.

Sousa's Band will be heard at Music Hall Friday. The advance sale is already very large. H. A. BURTON.

## ENGAGEMENTS.

Sadie Atwood, for a comedy character in In the Valley of the Gossamer.

Ben Hunt and E. E. Dodd, for the company at the Buckingham Theatre, Tampa, Fla.

Harry English, for the lead in Not Guilty.

Billy Emmett, for the R. L. Jackson Great Southern Minstrels.

Allice Riker, for Madge Brerly in In Old Kentucky.







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## THE INTEGRITY OF SHAKESPEARE.

THE illogical theory that BACON wrote the SHAKESPEARE plays, a theory that at intervals is discussed by its old believers and recruits to it both temperately and intemperately, has, during the past few months, been advanced by so many persons that it seems to have taken on the character of an intellectual contagion. Abroad this theory has constant propagation through a periodical literature, and BACON societies follow and elaborate it with what in logical premises might properly be called enthusiasm; but the belief is so preposterous that its persistent exercise rather in the circumstances should be called a mania. The strangest fact relating to the Baconian craze is that many persons that are afflicted with it are, in other respects, rational.

Sir HENRY IRVING last week was invited to deliver the annual Trask lecture at Princeton University—an honor reflected upon the theatre, of which he is the most distinguished contemporary figure—and his subject was "Shakespeare and Bacon." This famous player might have addressed the University upon many another interesting subject, for he is apt and ready on almost any topic of human interest; but the prominence lately given to the BACON question no doubt impressed him with the timeliness of his own views on this subject. It is needless to add that he contributed a valuable document to this controversy, and from what seems to be an original viewpoint brought forward convincing matter to show that the plays of SHAKESPEARE could not possibly have been conceived or written by BACON.

Sir HENRY devoted considerable attention to the absurdities of the latest "cipher" theory—more attention, in fact, than that theory could possibly warrant had he not disavowed it with his irony—and then proceeded to his essential demonstration, fortified by copious quotations from SHAKESPEARE. This convincing argument was that SHAKESPEARE'S handiwork in the plays is unmistakable from a technical viewpoint, their very technique and the many allusions to the terminology of the stage being impossible of BACON, while natural to SHAKESPEARE as an actor. The gist of Sir HENRY'S argument follows:

I defy any man to give me a coherent account of the conceivable circumstances in which BACON acquired that mastery of the stage without which the Shakespearean drama could not have been written. The plays were not evolved by a reduce in a closet. Some were based on earlier plays never published. How did Bacon come by them? The plays were frequently altered, and this must have needed close consultation with the players. How did BACON manage that? How did he manage the collaboration with other writers in the historical dramas? Many of the dramatists then were actors, and one of SHAKESPEARE'S most striking qualities is consummate stagecraft. What did BACON know about the stage? His life is as well known to us as the life of any statesman or philosopher of our own time; and where is there a particle of evidence that he took even the smallest interest in the theatre? You may be the mightiest genius that ever breathed, but if you have not studied the art of writing for the stage you will never write a good acting play. Of this technique there is no more striking example than Othello. It is a masterpiece of pure organization, which could have been achieved only by a man who had spent

years in the atmosphere of the theatre. The Baconians cannot grasp the elementary fact that the Shakespearean plays were written exclusively for the stage by a playwright who was in the very center and heart of theatrical life, and not by an inspired outsider. The inspired outsider may have an admirable story admirably written, but without any knowledge of the stage how is he to get his characters on and off? You see the craft of SHAKESPEARE in his exits and his entrances. The knocking at the gate in Macbeth, after the murder of DUNCAN, is one of those dramatic incidents that hold you breathless. It is the stroke of fate, heralding the entrance of MACBETH and the disclosure of the crime. An essay might be written on SHAKESPEARE'S exits alone.

Many examples were given of this art of the dramatist, and then followed citations from the plays to show that they are charged with theatrical associations and technical terms. The argument proceeded on other lines, some of them not novel. One directly relative point made was the sometimes erroneous use by SHAKESPEARE of legal terms, which BACON, a man thoroughly versed in the law, would have employed with technical fidelity. It may be added to IRVING'S argument that SHAKESPEARE'S use of legal terms sometimes was imaginative and poetic, the applications being to vital human concerns, to which BACON never could have brought them because of his scientific formality.

The Baconian idea is preposterous, but its persistent following has at least one profitable result. It exercises man's ingenuity and gives play to intellectual combat. And it steadily excites curiosity as to what illogical prodigy may next be projected in the premises.

## A VILLAGE "HOLD-UP."

A REMARKABLE state of affairs is reported from NEWARK, Wayne County, in this State, where the Sherman Opera House is to be closed for a peculiar reason. The owner of the theatre has been unable to secure a license, except upon terms that he naturally will not accept, and thus Newark will have no playhouse until some different state of affairs exists.

In Newark is seen the worst example of the exactions by petty local officials that has yet come to light. THE MIRROR has several times noted cases in which the officials of a city have levied what may rightly be termed blackmail on local theatres. A board of aldermen or trustees of a small city often uses or misuses its powers to exact "privileges" from local managers, threatening to withhold a license or to increase a license fee if demands on the manager are not met. These demands usually involve free admission tickets to performances, sometimes without limit as to number, and in this way the local authorities put on record their appreciation of "public duty."

The Newark trustees stated their willingness to grant a license to the manager of the Sherman Opera House if the manager would give each member of the board free admission to every performance given at the theatre during the year. One of the trustees, after the nature of this condition was made public, made a statement of the position of his fellows. "If we charge for a license," said he, "there will be some citizens who will be mad and think that the license should be given free, since the Opera House is a place for the amusement of the whole public. Others will think that we are not working for the best interests of the taxpayers if we give something for nothing when we could just as well get our own price. But we finally decided that, in order to please all concerned, we had better pass a resolution stating that if the manager would give each member of the Board of Trustees two tickets for each performance the board would grant the license for nothing." Here was a refreshingly-consistent statement of the matter indeed. By what logic did this board presume that "all concerned" would be pleased if the board should exact passes for its members in lieu of a license fee, when it was admitted that "some citizens" would object to a free license while others would wish it to be free? And how could the local public think that the trustees would be working in the interests of the taxpayers as a body by making passes to the trustees pay for the license? The whole matter sheds a bright light on the stupidity of the average "Board of Trustees" in any matter outside of a pathmaster's duties or the administration of a village "pound," and of the common cupidity of such bodies.

The giving of tickets to trustees in the manner proposed would, in effect, be paying a sum for a license in Newark several times as large as that exacted in money for a theatre license in a city like Rochester. The Newark manager should be commended for his attitude toward the trustees of that town. If they adhere to their position, and the Sherman Opera House remains closed for a season, it is probable

that the Board of Trustees at the next election will be greatly changed in personnel, without reference to the political complexion of the place.

## BOOK REVIEWED.

HORACE R. FRY'S one-act tragedy, entitled Little Italy, has recently been published in an exquisite small volume by E. H. Russell, New York. The play, which has been in Mrs. Fiske's repertoire for several seasons, has won great favor among theatregoers because of its intensity, its truth, and its perfect technique as an acting drama. As a reading play it is scarcely less interesting, since the color, the atmosphere and the feeling are conveyed with unusual force by the printed lines. An excellent portrait of Mrs. Fiske in the character of Giulio is the frontispiece of the book.

In his preface Mr. Fry writes: "Fortunately for the author of Little Italy, his modest play found its way to the hands of Mrs. Fiske. This lady, with the skill of a Dumas, incarnated his idea so thoroughly that justice requires that she be regarded as not only his interpreter but collaborator. Equally fortunate was he with Mr. de Belleville, whose creation was worthy of a Salvini; and to Mr. Tyrone Power the author also admits his acknowledgments. Therefore he may say, with all reserve: The question of 'How will it act?' has been settled."

As an appendix to the play the preface to Un Fere Prodiges, by Alexandre Dumas, is printed in the volume. This preface, which has been excellently translated by Mr. Fry, is of great interest, since it exposes clearly the younger Dumas' attitude toward his work as a dramatist.

## MUSIC NOTES.

MADAME CALVE, assisted by Messrs. Salignac and Gillebert, rendered a programme of French chansons, or folk songs, in the Waldorf-Astoria on Monday evening, March 17.

While singing at Worcester, Mass., on Tuesday evening, David Blipham's voice failed him in the midst of a song, and he was compelled to leave the stage. Mr. Blipham had given a dramatic reading of Knock Arden, which lasted an hour, and was rendering his third solo, when he had to retire. His engaging engagements for a week or so were canceled.

"Paradise and the Peri" was rendered on Tuesday evening in Carnegie Hall, by the Oratorio Society, under the direction of Frank Damrosch. Madame Gadecki and Madame De Moss were the leading soloists, assisted by Madame Gertrude Stein and Messrs. Van House and Baernstein.

On Monday, March 31, the Jessie Bartlett Davis Concert company will inaugurate a tour of twenty-five recitals at Paducah, Ky., under the direction of Charles L. Wagner, of Chicago. The company consists of Jessie Bartlett Davis, contralto; Isabel Gargall-Beecher, interpretive reader; Frederick Warren, baritone; George Ralph Kurts, pianist, and Ralph Dunbar, cellist.

James and his band will play a return engagement at the Herald Square Theatre on Easter Sunday evening, when a programme appropriate to the festival is to be given. The soloists will include Adele Barghi, Sabina Kryle, Achille Alberti, Edgardo Zoni, and Francis Boyden.

The fourth of the series of People's Symphony Concerts at Cooper Union Friday evening crowded the large auditorium. Conductor Prof. Weber, Mendelssohn, Tchaikowsky and Grieg. The orchestra shows vast improvement and the audience was highly pleased. Anna H. Otten, violin soloist, played the difficult Mendelssohn concerto in E minor with surprisingly good execution and sympathetic expression. Jeannette Judson Van Wic, contralto, sang a group of songs pleasingly. The orchestra numbers were applauded again and again. Prof. Weber was obliged to explain why he never permitted an encore. The fifth and last concert of the season takes place April 18.

## NOTES OF NEW THEATRES.

Work will begin on the new theatre at Murfreesboro, Tenn., the middle of April, and the playhouse is to be completed by Sept. 1. Avant Fox and Lytle have signed a three years' contract with the stockholders to manage the new theatre. This is good news to the theatregoing public, for they have ably managed the present Opera House at that place.

A new theatre may be built at Norfolk, Va. R. Coley Anderson, of Atlanta, will probably be the lessee.

Among the new theatres that will be built in Minnesota this season are houses at Alexandria, Belle Plaine, and Sherburn. Other Northwestern houses projected are to be at Aberdeen, S. D.; Fairfax, S. D., and Big Timber, Mont.

George H. Primrose, the minstrel, is said to be at the head of a syndicate that will build a theatre at Mount Vernon, N. Y.

A new theatre is to be erected by E. A. Weller at Knoxville, O., in the near future that will have a seating capacity of 2,000 people.

First steps have been taken for the erection of the new theatre at Neshah, Wis. The old one is being demolished.

A new theatre is soon to be erected at Colfax, Wash. The Colfax Auditorium Company has been formed and the theatre is to be completed about Aug. 1. The house will be 50 x 100 feet; stage, 30 x 48 feet; proscenium opening, 28 feet wide and 21 feet high. The seating capacity will be about 700. Colfax is situated on the O. R. and N. E. R., on the direct line between Walla Walla and Spokane, 50 miles from Spokane and 114 from Walla Walla. The policy of the house will be to play a limited number of attractions.

Allison, Mich., is to have a new theatre next season.

A new ground floor theatre will be built at Port Huron, Mich., during the Summer to be opened early next season. It will seat 1,500 or more. The proscenium opening will be 31 feet. Nothing but good attractions will be booked, and only six a month.

## SAID TO THE MIRROR.

SHIPMAN BROTHERS: "Please contradict the announcement that Alberta Gallatin will play the lead in our Summer stock company in Canada. We have not arranged to place any Summer stock company in Ontario, and Miss Gallatin is under contract to star jointly with Harry Glaser next season in The Adventure of Lady Urechia."

N. SHEDDEN LEWIS: "Please deny the report that I have severed my connection with the Donnelly Stock company."

J. F. ARNOLD: "My little 'ad' in THE MIRROR for plays for next season brought in sixty-one answers within a week, and they are still coming. I expect to have a very strong repertoire next season."

## PLAYS OBTAINED.

Ordered at the Office of the Librarian of Congress, Washington, D. C., from March 18 to 20, 1902.

CHANCE. By Marion Manville Pope.

GOLDEN RIDGE. By Roswell Graves Tompason.

HIS HONOR THE JUDGE. By James Rodney.

Copyright by James Rodney.

IN VAIN. By Frederic Ormonde.

MAJESTY, THE LILY OF BARNOW. By Sallie R. Hart-McLean.

THE NEVADA RANCHMAN. By Albert S. Tillotson.

THE PARASITE. By Albert Glassmire.

ROBIN ADAMS. By E. J. Wheeler.

RUSSIAN KNEELER, DETECTIVE. By James Kennedy.

THE SWEET GIRL GRADUATE. By H. Rex Wood.

THE UNEXPECTED. By Hal Davis.

## THE PASSING OF NELLIE YALE.

Mrs. Nellie Yale Nelson, known professionally as Nellie Yale, an actress much admired by the public and beloved by her friends, died at Roosevelt Hospital, in this city, on March 28, after undergoing an operation for appendicitis. She had been in ill health for some weeks, and early in March she became a patient in the hospital. The operation was performed on March 12, she did not rally after it, and gradually grew weaker until she died.

Nellie Yale was what is commonly styled a "society actress." The cause of a family in no way associated with the theatre, and she gained knowledge of her art by taking part, through many years, in fashionable amateur performances. Yet she was so earnest in her artistic ambitions, and her temperament and sympathies were so thoroughly at one with those of the people of the stage, that when she became a professional actress the players with whom she came in contact welcomed her to their inner circle of friendship which is a secret and a carefully guarded privilege indeed in the world of the theatre. To use a comprehensive and simple expression made familiar by Rudyard Kipling, she "belonged." Never in thought nor in deed was she alien from her professional associates. Players who had toiled up from the lowest round of the ladder, who ordinarily resent the success of the "society actress," regarded Nellie Yale as one of themselves. She was ever ready with sympathetic words to those who failed, and she was always generous in praise and congratulations to those who won success. The public mourns her as a skilful player. The people of the stage mourn her as a dearly treasured friend.

Mrs. Nelson was before her marriage Nellie Yale Williamson. She passed her girlhood in Brooklyn, where her family occupied a position of social prominence. She joined the Gilbert Dramatic Society of Brooklyn when a very young girl, and later she became a member of the Amaranth Dramatic Society. With the latter association she appeared in leading roles for several seasons, and won, by her beauty and accomplishments, a considerable local reputation. During that period she married Frederick O. Nelson, who was also a member of the Amaranth Society. She continued to play in amateur performances after her marriage, and about seven years ago she decided to become a professional actress.

During her career on the stage Nellie Yale played with a number of important companies and won great favor with the public, but she did not gain the high position in the theatre that her friends had hoped she might, and her own best ambitions were never realized. In the midst of her public career domestic griefs came to her. She separated from her husband and was forced to endure notoriety for a time that was exceedingly disagreeable to her. There was, indeed, more of sadness than of joy in Nellie Yale's period on the stage, but she cloaked her sorrows carefully and disclosed to her friends an ever smiling face. After the separation she established a home in New York for her mother and her son, to whom she was devoted. By her own efforts, unaided, she provided every comfort for them and gave her son a college education. He will graduate this Spring from the law department of Columbia College.

Nellie Yale made her first professional appearance with Augustin Daly's company, but she remained a member of that organization for only a short time. Subsequently she appeared in The White Squadron and made a tour of the country in that play. Among the stars in whose support she afterward played leading roles were Tim Murphy, Daniel Sullivan, and Joseph Hart. During the past two seasons she was a member of William A. Brady's Sorrows of Satan company, and in that play she made her last appearances some months ago.

While suffering from her last illness the actress received the best possible medical treatment, but from the time that the nature of her malady was discovered the physicians regarded her case as hopeless. She passed away quietly and in peace, with her mother and her son, and her devoted friends, Mr. and Mrs. William Robyns, at her bedside.

The funeral services were held on Sunday at the Little Church Around the Corner. The Rev. Dr. Houghton officiated, and many sorrowing friends were present to pay a last tribute to well-beloved Nellie Yale.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, important or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

G. O. R., Columbus, Ga.: We do not know the whereabouts of the company you mention, as they do not send in their route.

A. B. W., Newark: 1. E. S. Willard was in Denver, Col., last week. Look in the "Other Cities" reports to find where he plays. He is to tour to California before returning East. 2. Actors usually sleep in New York when playing in adjoining cities, if practicable. Of course this rule has its exceptions.

E. E., Brooklyn: 1. William Faversham is appearing in A Royal Rival in Pittsburgh this week. 2. So far as we know, the Elite Stock company will remain at the Gotham Theatre, Brooklyn, next season.

## LETTERS TO THE EDITOR.

Mr. Ayres Speaks Again.

New York, March 22, 1902.

To the Editor of The Dramatic Mirror:  
Sir.—Mr. Jefferson's qualifications as a judge of the merits of a reader, you say, have been established. Well, have the qualifications of your Shakespeare scholar, as a judge been established? One might know by heart all the Shakespearean ever written and get know no more of the difficult art of getting the effect out of such words than the average poet knows of getting the effect out of his poems. Mr. Jefferson has spent his whole life in a pursuit in which the art of delivery is reckoned of the first importance; and in this pursuit he has been, by and by, to have been, at the least, fairly successful. Certain it is that at the great Wallace benefit, in 1894, at the Metropolitan Opera House, he read his lines so well that he easily made his pronunciation of the First Grave Digger, from an art point of view, worth more than all the other people in that remarkable cast. I have seen many grave diggers. Mr. Jefferson was the best of them all; and it was the best because he had them all, and he knew how to use the grave digger's lines. The judgment of him that himself knows how to do is commonly accepted with regard to the delivery of others.

[The qualifications of the Shakespeare scholar have been established in several ways. One way was in winning from Mr. Ayres the highest commendation for his rare abilities as a reader of poetry.—EDITOR DRA-MATIC MIRROR.]

## As to Old School Minstrel.

January City, March 14.

To the Editor of The Dramatic Mirror:  
Sir: Several papers have recently stated that the late Neil Bryant was "the oldest survivor of the old school of minstrelsy." And now I again notice the same statement in the name of THE MIRROR for March 14. This leads me to ask what is the matter with Dave Reed, Jr., now of the Green Leaf Minstrel? He is certainly still very much in evidence. Not quite so spry, it is true, as he was at the time the writer of this saw him when, as a member of the Bryant's at No. 412 Broadway many years ago, he gave his "Challenge" Dance," with Dan Bryant. And who, that heard and saw it, can forget his "Sally, Come Up" song and dance? Although past the "three score and ten" mark, he is still in harness. Respectfully yours,  
WM. E. SHULER.

35 CLIFTON HILL, St. John's Wood, London, March 14, 1902.

To the Editor of The Dramatic Mirror:  
Sir.—In THE MIRROR of March 8 I read a paragraph which stated that my play, "John and Anna," is to be taken to the States for an opera. This is a lie, as I could not let it if I would, and would not if I could, let it be used for such a purpose. Will you please contradict the statement? And oblige.  
Yours very truly,  
WILLIAM LUCYAS RYLEY.



# THE USHER.



Mrs. J. H. Haverly writes to THE MIRROR as follows: "I cannot express my appreciation of THE MIRROR's kindly recognition of the recent testimonial in memory of my husband and for its generous check. My daughter joins me in gratitude."

William Henry Frost, of the Tribune, who died on Friday, was one of the best known as well as the oldest—in point of continuous service—of local theatrical reporters. He was accurate and thorough, making it a rule to print only news that could be verified. He eschewed the careless methods of the rumormongers, and the result was that his gleanings from the theatrical field could be relied upon implicitly. Mr. Frost's work on the Tribune was not confined to gathering news; he acted frequently as assistant to Mr. Winter in covering the theatres. His criticisms were conservative, dignified and intelligent. Personally, Mr. Frost was respected highly for his fine character and admired for his keen sense of humor.

A dispatch from James K. Hackett to THE MIRROR, received on Sunday from St. Louis, reads: "The Crisis is a great financial success. I shall play it all next season. The receipts here the past week were more than \$15,000 at dollar-and-a-half prices."

Apocryphal of this play, our St. Louis correspondent writes that Mr. Hackett is not worried in the least over the rumor that Charles Frohman is going to give him trouble over the rights to produce it.

"Mr. Hackett tells me that he has an iron-clad contract with Winston Churchill, which he believes will stand the test in law. He says Mr. Frohman's influence has been brought to bear in every way in antagonism to himself and his new play, but that is to be expected in the circumstances."

Harry Davis has triumphed over rivals for the new lease of the Grand Opera House in Pittsburgh. He has secured the property, which also includes the Avenue Theatre, for a period of fifteen years from July 1, 1903. Extensive improvements will be made by Mr. Davis. The Grand Opera House will continue as a stock theatre (it is a veritable gold mine), and the Avenue probably will be conducted as a high-class continuous vaudeville theatre. Nixon and Zimmerman and B. F. Keith were bidders for the new lease, but the owners accepted Mr. Davis' proposition.

Ohio is now added to the list of States that have passed laws for the protection of manuscript plays that are not entitled to the benefits of the Federal copyright. This law provides virtually the same penalties for stealing dramatic property that are prescribed in the Federal law.

The importance of this addition to the States that have declared the piracy of manuscript plays a crime cannot be overestimated, as Ohio has long been a favorite field for the operations of piratical companies.

To Mr. Prosser, the MIRROR's correspondent at Columbus, the introduction of the bill that has now become a law is due. He interested members of the Ohio Legislature, and advocated the measure, with the assistance of the American Dramatists Club, so energetically that the result is another triumph for the cause of play protection.

There has been no more delightful entertainment during the Lenten season than that which Madame Calvé gave last week at the Waldorf-Astoria, when she, with the assistance of MM. Salignac and Glibert, gave a programme of French popular songs. These were wide in range, the examples covering a period from the thirteenth to the nineteenth centuries. Madame Calvé's genius and versatility were demonstrated remarkably in the rendering of these songs. The dramatic interpretation of a *chanson de geste*, "La chanson du roi Renaud," the oldest known, and the tragic interpretation of Jouy's "La Terre," one of the most recent, both aroused the audience to enthusiasm. Madame Calvé's entertainment was not only a success in an artistic sense, but also from a business point of view. The receipts were \$4,000.

A programme for the dedication on May 8 of the Actors' Fund Home, on Staten Island, is being arranged. It has not been completed yet, but the principal features will probably be addresses by Mayor Low and Joseph Jefferson, and special musical features.

Frederick Clarke writes that while he was playing out in Pittsburg, Kan., recently, he

met the Rev. D. W. Atkinson, of the First Presbyterian Church of that city. "Mr. Atkinson expressed most favorable views upon the actor and his work," says Mr. Clarke. "He told me that he had delivered several sermons upon the drama and its influence from his pulpit. He has a rather novel idea of the way to elevate the character of theatrical performances. It is that the churches should co-operate and build in New York City an independent theatre in which meritorious plays only would be given. He believes that enough fair-minded men could be induced to espouse this project to make it successful, and he thinks it is the best way to create a demand for better things in the drama."

The farewell night at the Lyceum was an interesting occasion, and revealed the fact that sentiment has not entirely disappeared from the theatregoing public of this city. Genuine regret was freely expressed over the disappearance of a theatre that for more than fifteen years provided for the most part refined and artistic entertainment to a large class of playgoers.

A reminder of the fact that the activity of the Fire Department with reference to violations of the fire laws has not ceased, was received by several managers last week who had defied the warning sent out with reference to standees. These managers were served with notices of fines by the Law Department for willful violation, and the Corporation Counsel purposes to see that they are collected.

Although the hour for beginning theatrical performances in New York is later than it used to be, the annoyance of late comers continues. The experiment that will be tried at the Bijou on Saturday of preventing persons from taking their seats who enter after the curtain has gone up will be watched with interest. The rule, which was originated by Mr. Alexander in London, has created a turmoil there, and if it should be adopted generally in New York it would undoubtedly arouse an equally fierce controversy. There is much to be said in favor of the rule and nothing against it, except that it would interfere with the license of inconsiderate people who have no conscience with respect to the rights and privileges of others.

The verdict on The Girl from Maxim's in London is that it is dull as well as vulgar. Its career there is not likely to be a long one.

The privilege granted under a former administration to a fire alarm company to use the city's wires for connection with headquarters has been pronounced obnoxious by the new Fire Commissioner, who has revoked the license of the company.

The fire alarm boxes of this company and others are used in various theatres of this city. They are required by the insurance companies. The cost to the companies for maintaining these boxes is about \$2 a year. The charge that is made to the theatres by the companies is about \$100 year.

It would seem that in theatres and other places where the public congregates, the city should maintain the fire alarms, inasmuch as public protection is a public duty, and alarm boxes are as necessary as the service of representatives of the Fire Department, who are furnished without charge by the city.

## MAX O'RELL'S LECTURE.

Max O'Rell, the keen-witted Frenchman who is now touring America for the third time, entertained a fair-sized audience at Herald Square Theatre last Sunday evening with his familiar, but always interesting, lecture on "Peculiar People I Have Met." He stated in the outset that this marked the two thousand five hundredth time he had given this lecture. He delivered it in a delightfully informal manner, sitting in a chair and chatting away in his droll fashion to his delighted listeners with the ease and fluency of a man at his club relating his experiences to a group of congenial friends. Occasionally he rose and strode across the platform to illustrate the mannerisms of these peculiar people he has met in various parts of the world. He did not fail to relate the time-honored and oft-repeated story of his interview with the Indianapolis newspaper man, which occurred during his first visit to America and which has occupied a conspicuous place in his repertoire ever since. For a child violinist, who was announced to play, was prevented from doing so by the Gerry Society, and his place was taken by a Danish virtuoso, Carl Nielsen-Raben, who made his first American appearance, claiming special attention by the remarkable style of his capillary adornment—his Paderewski locks falling over his eyes in the most approved freshie fashion. Miss Lucy Gates contributed a couple of vocal numbers, her sweet soprano voice winning appreciative applause.

## PRODUCTION OF THE POWER OF THE CROSS.

The Power of the Cross, a new four-act drama by Fitzgerald Murphy, was produced at the Lyceum Theatre, Elizabeth, N. Y., on Monday evening, March 17, and won the plaudits of a household of friends of the players and the author. The cast:

Rev. David Adams	William Balfour
James Whitely	James B. Barrett
Ben Leagle	Joseph Totten
Dick Gardner	John Ravold
Hartley Tucker	William Kough
Officer Mulligan	John Canors
Baggins	Charles Benedict
Chambers	May Twissley
Madge Gardner	Lillian Harper
Dolly	Victory Bateman
Joe Adams	

The play possesses a number of effective situations and humor that is both bright and original. The production was scenically adequate, and the company, headed by Victory Bateman, did full justice to the author's lines and situations.

## A PASS FORGER APPREHENDED.

Edward J. Mulligan, of 171 West 112th Street, was arrested at the Star Theatre on Saturday night when caught presenting a forged pass. Mulligan admitted his guilt, and it is thought that he has made a practice of selling tickets obtained on forged orders.

## THE LILY AND THE PRINCE PRODUCED.

The first production on any stage of a new four-act romantic drama by Carline Jordan, entitled The Lily and the Prince, was made by Mildred Holland and her company at Youngstown, O., last Monday evening. The cast:

Count di Savelli	Samuel Lewis
Count di Savelli	Edith O'Neil
Count di Savelli	Mildred Holland
Count di Savelli	Wright M. Lorimer
Count di Savelli	Edward Lewis
Count di Savelli	Walter Clarke
Count di Savelli	Lillian Norris
Count di Savelli	Gussie Porter
Count di Savelli	Edith O'Neil
Count di Savelli	W. H. Fenderson
Count di Savelli	Carter Weaver
Count di Savelli	John Cole
Count di Savelli	Kenneth Davenport
Count di Savelli	Donald Weldon
Count di Savelli	William Frederic
Count di Savelli	James Preston
Count di Savelli	Edith O'Neil
Count di Savelli	Frank Newton
Count di Savelli	

The action of the play passes in Italy at the beginning of the sixteenth century, thus permitting a considerable display in the way of picturesque and handsome mountings. There are five scenes, each of which is different. The performance throughout was most favorably received by an audience that completely filled the Youngstown Opera House, and the star was accorded an ovation at the close of the third act.

## LESTER LONERGAN'S NEW PLAY.

Lester Lonergan closed last Saturday as leading man with Katherine Kidder, and left on Sunday for Kansas City to direct at the Auditorium there the Woodward Stock company's production of his own five-act version of The Last Days of Pompeii. Manager Woodward will give an elaborate, complete scenic production, and if successful the play will be toured next season in principal cities. The drama will be put on in Kansas City on April 6, Mr. Lonergan appearing as Arbaces, with a special supporting cast. Mr. Lonergan, who has made the version of The Country Girl to be presented by Miss Kidder, resigned from her company to direct the forthcoming Kansas City production.

## A PIANO PRODIGY.

Hattie Scholder, a juvenile piano virtuoso, will give a recital at Clavier Hall, West Twenty-second Street, on Tuesday evening, April 8, when she will play a series of classic numbers from memory in a programme of unusual interest. Little Hattie, it is said, does not play like a child; on the contrary her technique, phrasing and pedaling are extremely artistic and compare favorably with that of the adult artist. Negotiations are pending for her appearance in London.

## A TEMPORARY INJUNCTION.

Heinrich Corried has obtained a temporary injunction restraining Julius Witmark and Company from producing the operas of Johann Strauss in this country. A suit for a permanent injunction is pending. A judgment of a foreign court, under which Witmark and Company claimed title to the operas in a litigation in which the widow of the composer was concerned, was barred from consideration in the preliminary proceeding, in which Mr. Corried has just been successful.

## KUBELIK'S FAREWELL RECITAL.

Jan Kubelik received a great ovation at his farewell appearance on Sunday evening. He played innumerable encores, besides the regular programme, which consisted of the "Alps Hongroise," the "Faust Fantasy," and the "Symphonie Espagnole" by Lalo. Assistance was given by Rudolf Friml, pianist, and Douglas Powell, baritone.

## MISS HASWELL'S PRIZE AWARDED.

John Almon Ritchie, of Ottawa, Canada, has been awarded the prize of \$500 offered by Percy Haswell for a play which would conform with various ideas of her own. The prize play, which is entitled Worldlings, and is a drama depicting New York society life, will serve as a vehicle for Miss Haswell's starring tour next season.

## THE GOODWINS TO STAR SEPARATELY.

After next season, when they appear in a dramatization of Kipling's The Light that Failed, N. C. Goodwin and Maxine Elliott will star separately, Miss Elliott having already contracted with Clyde Fitch for a play for the season of 1903-4.

## THEATRE DESTROYED BY FIRE.

The Hillman Opera House, at La Porte, Ia., was burned to the ground on March 17. The loss is \$2,500, that is partly covered by insurance.

## AMATEUR NOTES.

The Liberty Dramatic Club, of Hartford, Conn., presented Past Redemption at Post Guard Hall in that city on Thursday evening. Prominent parts were taken by W. G. Saunders, J. Cordic Bleeth, Frank B. Rau, Minnie J. Vorrey, and Ivy G. Carter.

James O'Neill and his company were the guests of honor at a performance of Twelfth Night, given by the students of Notre Dame University at South Bend, Ind., on the evening of March 17. The Players' Club of St. Louis is a prominent amateur organization of that city, numbering among its members Amy Lang, leading woman; King Baggot, leading man; C. H. Alley, stage manager; M. Hoff, director; Martha Miller, Corinne Kohn, Gertrude Seibert, Beatrice Brinkmeyer, Laura Fairbush, Mayme Dickmann, Salome Neale, May Steiner, Warren Raub, Henry Otto, T. M. Chonquette, Henry T. Scott, Robert Faffayolo, E. H. Willis, and Edward Doody.

An ambitious effort was The Taming of the Shrew by members of the English Club of Syracuse University, on March 19. Edith M. Pease as Katherine, Raymond W. Phelps as Petruchio, Jesse Lobdell as Grumio, and Harriet L. Baldwin as Bianca were especially commendable.

Pupils of the department of dramatic art of the Cincinnati Musical College presented four one-act plays at the Odéon, in that city, on March 20. The plays were His Lordship's Wooing, The Last Race, Two Gentlemen of Kenilworth, and Milady's Necklace, all by T. Hoefler Kincaid, and all produced for the first time. The performance was directed by Miss Maunheimer.

## ENGAGEMENTS.

For a Badge of Honor: Louis Breen, William Hunt, William Jackson, William Grant, John Ray, J. Barton, Walter Jennings, Marie Pettes, Laura Stone, Josie Bacon, Eltry Wolfe, May Josephine Kincaid, Richard J. Riley, John Eagan, and Harry Bernard.

Frances Kovitch has been engaged to originate the leading feminine role in the Allen and Ashton company's production of In the Valley of the Gennesee.

May Warner, for The Cap of Fortune. Adele Farrington, for the part of the music hall singer in A Modern Magdalen. Florence Hawkins, late of Ward and Vokes' company, for A Trip to Buffalo.

Caroline Frances Cooke, to play Barbara Hare in Edith Proctor Otis' Spring tour in East Lynna.

Edith Browning, re-engaged for the lead in Lovers' Lane, for the Spring season, opening at Montreal on March 17.

## PERSONAL.

ODELL.—Maude Odell has been spending a few weeks at her home in Beaufort, S. C., resting before resuming work. Horseback riding and golfing took up much of her time. Miss Odell is now in New York, at the Hotel Bartholdi, but will soon leave for Buffalo, where she will play a Summer engagement with the stock company at the Teck Theatre.

LOVELL.—Mrs. Henry V. Lovell, said to be the oldest living American actress, celebrated her eighty-fifth birthday on Tuesday, March 18, at her home in East Orange, N. J. Mrs. Lovell was at different times in the support of the Booths and of Charlotte Cushman, and retired from the stage in 1852.

DIXEY.—The leading male role in the forthcoming production of A Modern Magdalen will be played by Henry E. Dixey, who succeeds Frank Worthing as leading man of Amelia Bingham's company.

BERTHAM.—Helen Bertram, who is studying music in Paris, was very successful in a recent portrayal of Mimi in La Boheme.

HARTSEL.—Alice Warrington Hartel, daughter of Andreas Hartel, superintendent of the Edwin Forrest Home, will be married to Captain Ormond M. Lissak, of the United States Army, in Philadelphia on April 3.

LESLIE.—Elsie Leslie, according to report, has been asked to consider an offer to play Ophelia in William Gillette's presentation of Hamlet next season.

ARLINS.—It is rumored that George Arliss, of Mrs. Patrick Campbell's company, has been engaged to return to America next Autumn to play in support of Blanche Bates.

PADEREWSKI.—It is said that Ignace Paderewski is at work on a new opera, the score of which is nearing completion.

FEALY.—Maud Fealy will close her engagement as leading woman with William Gillette on April 12, at the expiration of the London season. She will not play in the provinces with the company, but will sail for America immediately, having signed for an engagement of eight weeks in San Francisco as a stock star. Miss Fealy's withdrawal from Mr. Gillette's company is permanent, as it has been decided to continue Sherlock Holmes next season and she does not wish to play the same role three years.

HADLEY.—Helaine Hadley, whose performance of Alice Pettengill, the blind girl, in Quincy Adams Sawyer, is a feature of that play, will continue in that part next season. Miss Hadley brings to her work unusual intelligence and is a very promising young player.

DUPRE.—W. G. Smyth will manage Minnie Dupree as a star next season in Evelyn Greenleaf Sutherland's play, A Rose of Plymouth Town.

SCHUMANN-HEINK.—Owing to throat trouble Madame Schumann-Heink has canceled a number of engagements to sing at concerts after the close of the opera season.

VAN STUDDIFORD.—Grace Van Studdiford has been re-engaged as prima donna for The Bostonians.

HASTINGS.—Ernest Hastings, who recently resigned from the Lovers' Lane company, in which he originated the role of the minister, left Monday for Buffalo, where he joined the Mildred Holland company for the forthcoming production of her new play on April 7.

HALL.—Judge W. T. ("BIG") Hall, of Chicago, is in New York, and wherever he appears is kept busy by the greetings of friends. Mr. Hall arrived in town on Sunday, and witnessed the production by the Lambs' Club of the religious play, Nazareth, on Sunday evening.

JANAUSCHEK.—Madame Janauschek recently fell heavily on the floor of her room, and sustained painful injury. She is now recovering from the effects of the fall, but is in a weak condition in consequence.

LEWIS.—Mrs. James Lewis has returned from a month's visit to Mrs. John Schoeffle in Boston.

## A THEATRE FIRE IN AUSTRALIA.

Her Majesty's Theatre, New South Wales, Australia, was almost completely destroyed by fire on Sunday morning. The discovery was made a few days ago that an employee of the theatre had been attacked by the plague and during the necessary process of disinfecting the fire started. The scenery and properties of Ben Hur, valued at \$14,000, were lost.















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Have severed their connections with the above organization and have been engaged by FISHER & REBMAN'S STOCK COMPANY, at San Francisco, Cal., for twenty weeks to play similar parts in all the Weber-Fields productions.

Address all communications, after April 1, to the above theatre. Thanks for all offers.

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Pantomime, Extravaganza, Farce-Comedy or Minstrels.

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**BERT HOWARD AND LEONA BLAND**

Featured with the Great Lafayette Show.

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Orpheum Theatre, Brooklyn, N. Y., this week.

Permanent address St. James Hotel, Baltimore, Md.

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**James J. Morton**

WILL USE 2 DATE BOOKS FOR NEXT SEASON.

The answer to Long Haskell's query is: Fields and Ward, Julian Ross, Haskell, and York and Adams.

Would like to hear from a musical cow with carved features, to play saxophone.

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**Gringoire, The Street Singer.**

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TIME FILLED. Will be produced at the Tivoli, London, June 30.

Opening Orpheum Circuit, March 17—New Orleans.

WILL

PAUL

**Halliday AND Quinn**

In their new Comedy,

**THE FUNNY MR. DOOLEY**

"Title Protected."

Principal Comedians in Gus Hill's real show.

HAPPY HOOLIGAN

"And there's no ruts on it, either."

Metropolis Theatre, N. Y., this week.

**GERTRUDE HAYNES**

AND HER

Choir Celestial.

The Choir boys are forming a Trust. Think of it!! Now we'll have them to fight.

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OF THE WHITE RATS OF AMERICA.

**KEOUGH and BALLARD**

"This team is one of the best seen at Hyde and Holman's."—Brooklyn Eagle.

REILLY AND WOOD SHOW. En route.

**Claude Thardo SIDE WHEELER.**

PARK THEATRE, BROOKLYN.

Claude Thardo, who is always a favorite of the Park, and with his usual success, Brooklyn Standard Union. Claude Thardo made a big hit with his new song, "I Just Can't Help from Lovin' Del Man."—Brooklyn Citizen. Edna May Spencer in illustrated songs and Claude Thardo in repertory, during intermissions, were heartily received and were forced to respond to numerous curtain calls.—Brooklyn Times. Claude Thardo was also heard in the latest song and he made his usual hit.—Brooklyn Eagle. 43 Weeks as a Stock Singer.

**"HAPPY" FANNY FIELDS**

Starring in England, presenting her original character creation,

THE ANGLO-DUTCH GIRL.

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Universal Cut-up.

Now on the Stoll Circuit, England.

Address 108 St. Portland St., London.

**FRED NIBLO "The American Humorist."**

Chase's Grand Opera House, Washington, this week.

P. S.—"Jess" Dandy, is it true that Corney Vanderbilt is going to put Vanderville in the Grand Central Depot? Yours truly, "LITTLE INNOCENCE."

**"JESS" DANDY THE REDWAX PARODIST.**

FEELING BETTER, THANK YOU.

Per address, Tremont, N. Y. City.

P. S.—Fred Niblo, I think Vanderspilt has got variety already. He wants du improve his stock company by playing "Der Quick or de Dead."

**CHARLES HORWITZ**

(OF HORWITZ AND BOWERS).

AUTHOR OF THE SEASON'S BIGGEST HITS IN VAUDEVILLE.

The following acts are from Mr. Horwitz's pen, now being played in England and America: Mr. and Mrs. Gene Hughes in A Musical Schism, Grace Sumner and Co. in Mrs. Murphy's Second Husband, Howard and Bland in A Strange Boy, Mr. and Mrs. Tony Parrot in An American Duet. Next and Ethel in The New Minister, Baker and Lyan in The Electric Dog, and numerous other successes. For terms, or plays, sketches, monologues, etc., address CHARLES HORWITZ, care Chapin, Bernstein and Van Tiltz, 43 W. 25th St., N. Y.



that the management wished them to pay no more. The latter, however, being thoroughly convinced, due to the winter garden many persons who were otherwise have remained at the theatre. The audience was unusually large and enthusiastic. The evening was a fairly successful performance. The side contained almost all of the people mentioned in last week's Mirror, and it was distinctly successful in each number.

**NEW YORK.**—The Hall of Fame continued on the bill of the big stock burlesque company, and a few interpolated new features added to the continuously entertaining proceedings. Nearly every one of the principals had figured out some novel twist that would enhance the value of their respective numbers, and nearly every one, too, was good for a laugh or a tear. Success, as before, was immense.

**HARRY AND BRADSHAW.**—Great big audiences attended Artie Hall, Midway and Carlisle, Harry Thomson, the Three Kings, Grapewin and Chasen, Edna Fricker Ota, the Four Ota, and the Two Schreder.

**The Burlesque Houses.**

**DOWDY.**—The Dowdy Extravaganza company returned to their home theatre and repeated their success of last November, drawing large audiences.

**MIXER'S BOWERY.**—Weber's Parlor Widows received here and entertained big delegations of Nashville callers.

**LONDON.**—Rose Spiller's London Belle came back to the glad old London and attracted generous patronage.

**OLYMPIC.**—The Victoria Burlesque varied vigorous on the historic battle-field of Harlow.

**VAUDEVILLE JOTTINGS.**

The World Square Comedy Four (Warner, Daley, Doherty and Vance) played the New Orleans, Springfield, Mass., last week, and are at the Park Theatre, City Hall, on March 30 they entertained the audience.

Little Lovers played at the New York on Sunday night, both on the road and in the theatre.

Sam W. Barrett ("Child") wishes it to be known to should not be confused with one Bernard Barrett, who, it is said, has been representing himself as "Child."

The Five Men have added the Proctor and Keith circuit and have this week for the Orpheum circuit, with the Castle House to follow.

G. van Pelt, dancer and manager of spectacular and dancing acts, intends soon to put on the vaudeville circuit a series of specialties which each week to give a novelty. He is negotiating with Maudie, Mary, Helen, Elmer, and Charlie, the concert players, and hopes to have the quartette ready for engagement in a few weeks.

Samuel Vance, who closed with the Last Season in Detroit, was on his way to New York to appear in vaudeville when she was taken ill and was compelled to remain here in Buffalo, where she is now under care of a physician.

Samuel Vance was successfully introduced their new act of "Maudie's" last night at the Grand Theatre March 28. The act was written by Lee Gorman.

The Burlesque and Ballet Circus closed its winter season in Paris on March 28, and Mr. Bailey returns his representative in this city, Louis B. Cook, that the receipts for the last week of the season were \$10,000. The show will continue to tour the Southern States, starting the road season at Lyons on March 30, and will return to entertain Americans in the Fall.

Barney Howard, who has been successfully playing Dave Warfield's part in "Fiddler-De-De" this season, secured a twenty week engagement in the Theatre de la Comedie, Paris, to play in "Fiddler-De-De" and "The Merry Widow," commencing April 7.

Lathrop and Lathrop closed a successful road season of "Fiddler-De-De" at Williamsport, Pa., on March 27, and will return to vaudeville this week at the Theatre de la Comedie, Paris, to play in "Fiddler-De-De" and "The Merry Widow," commencing April 7.

John C. McDowell will play the parts this season, after closing with the Merry and Macky at the Theatre de la Comedie, Paris, on May 10, and will play the Castle House.

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Clifford, Billy Single-Olympic, Chicago, 24-25, 26-27, 28-29, 30-31, 1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14, 15-16, 17-18, 19-20, 21-22, 23-24, 25-26, 27-28, 29-30, 31-32, 33-34, 35-36, 37-38, 39-40, 41-42, 43-44, 45-46, 47-48, 49-50, 51-52, 53-54, 55-56, 57-58, 59-60, 61-62, 63-64, 65-66, 67-68, 69-70, 71-72, 73-74, 75-76, 77-78, 79-80, 81-82, 83-84, 85-86, 87-88, 89-90, 91-92, 93-94, 95-96, 97-98, 99-100, 101-102, 103-104, 105-106, 107-108, 109-110, 111-112, 113-114, 115-116, 117-118, 119-120, 121-122, 123-124, 125-126, 127-128, 129-130, 131-132, 133-134, 135-136, 137-138, 139-140, 141-142, 143-144, 145-146, 147-148, 149-150, 151-152, 153-154, 155-156, 157-158, 159-160, 161-162, 163-164, 165-166, 167-168, 169-170, 171-172, 173-174, 175-176, 177-178, 179-180, 181-182, 183-184, 185-186, 187-188, 189-190, 191-192, 193-194, 195-196, 197-198, 199-200, 201-202, 203-204, 205-206, 207-208, 209-210, 211-212, 213-214, 215-216, 217-218, 219-220, 221-222, 223-224, 225-226, 227-228, 229-230, 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897-898, 899-900, 901-902, 903-904, 905-906, 907-908, 909-910, 911-912, 913-914, 915-916, 917-918, 919-920, 921-922, 923-924, 925-926, 927-928, 929-930, 931-932, 933-934, 935-936, 937-938, 939-940, 941-942, 943-944, 945-946, 947-948, 949-950, 951-952, 953-954, 955-956, 957-958, 959-960, 961-962, 963-964, 965-966, 967-968, 969-970, 971-972, 973-974, 975-976, 977-978, 979-980, 981-982, 983-984, 985-986, 987-988, 989-990, 991-992, 993-994, 995-996, 997-998, 999-1000, 1001-1002, 1003-1004, 1005-1006, 1007-1008, 1009-1010, 1011-1012, 1013-1014, 1015-1016, 1017-1018, 1019-1020, 1021-1022, 1023-1024, 1025-1026, 1027-1028, 1029-1030, 1031-1032, 1033-1034, 1035-1036, 1037-1038, 1039-1040, 1041-1042, 1043-1044, 1045-1046, 1047-1048, 1049-1050, 1051-1052, 1053-1054, 1055-1056, 1057-1058, 1059-1060, 1061-1062, 1063-1064, 1065-1066, 1067-1068, 1069-1070, 1071-1072, 1073-1074, 1075-1076, 1077-1078, 1079-1080, 1081-1082, 1083-1084, 1085-1086, 1087-1088, 1089-1090, 1091-1092, 1093-1094, 1095-1096, 1097-1098, 1099-1100, 1101-1102, 1103-1104, 1105-1106, 1107-1108, 1109-1110, 1111-1112, 1113-1114, 1115-1116, 1117-1118, 1119-1120, 1121-1122, 1123-1124, 1125-1126, 1127-1128, 1129-1130, 1131-1132, 1133-1134, 1135-1136, 1137-1138, 1139-1140, 1141-1142, 1143-1144, 1145-1146, 1147-1148, 1149-1150, 1151-1152, 1153-1154, 1155-1156, 1157-1158, 1159-1160, 1161-1162, 1163-1164, 1165-1166, 1167-1168, 1169-1170, 1171-1172, 1173-1174, 1175-1176, 1177-1178, 1179-1180, 1181-1182, 1183-1184, 1185-1186, 1187-1188, 1189-1190, 1191-1192, 1193-1194, 1195-1196, 1197-1198, 1199-1200, 1201-1202, 1203-1204, 1205-1206, 1207-1208, 1209-1210, 1211-1212, 1213-1214, 1215-1216, 1217-1218, 1219-1220, 1221-1222, 1223-1224, 1225-1226, 1227-1228, 1229-1230, 1231-1232, 1233-1234, 1235-1236, 1237-1238, 1239-1240, 1241-1242, 1243-1244, 1245-1246, 1247-1248, 1249-1250, 1251-1252, 1253-1254, 1255-1256, 1257-1258, 1259-1260, 1261-1262, 1263-1264, 1265-1266, 1267-1268, 1269-1270, 1271-1272, 1273-1274, 1275-1276, 1277-1278, 1279-1280, 1281-1282, 1283-1284, 1285-1286, 1287-1288, 1289-1290, 1291-1292, 1293-1294, 1295-1296, 1297-1298, 1299-1300, 1301-1302, 1303-1304, 1305-1306, 1307-1308, 1309-1310, 1311-1312, 1313-1314, 1315-1316, 1317-1318, 1319-1320, 1321-1322, 1323-1324, 1325-1326, 1327-1328, 1329-1330, 1331-1332, 1333-1334, 1335-1336, 1337-1338, 1339-1340, 1341-1342, 1343-1344, 1345-1346, 1347-1348, 1349-1350, 1351-1352, 1353-1354, 1355-1356, 1357-1358, 1359-1360, 1361-1362, 1363-1364, 1365-1366, 1367-1368, 1369-1370, 1371-1372, 1373-1374, 1375-1376, 1377-1378, 1379-1380, 1381-1382, 1383-1384, 1385-1386, 1387-1388, 1389-1390, 1391-1392, 1393-1394, 1395-1396, 1397-1398, 1399-1400, 1401-1402, 1403-1404, 1405-1406, 1407-1408, 1409-1410, 1411-1412, 1413-1414, 1415-1416, 1417-1418, 1419-1420, 1421-1422, 1423-1424, 1425-1426, 1427-1428, 1429-1430, 1431-1432, 1433-1434, 1435-1436, 1437-1438, 1439-1440, 1441-1442, 1443-1444, 1445-1446, 1447-1448, 1449-1450, 1451-1452, 1453-1454, 1455-1456, 1457-1458, 1459-1460, 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# TO THE MANAGERS OF STOCK COMPANIES:

As decisive of the controversy between the estate of the late James A. Herne and ourselves, regarding our right, as managers, to lease the Herne play of

## SAG HARBOR

to Stock Companies, an action which Mrs. Herne sought to restrain by injunction proceedings, Judge Gildersleeve, of the New York Supreme Court, on Monday, March 24th, upon the answer of Howe & Hummel, attorneys for Liebler & Co., decided the case in our favor on every point. There is, therefore, no further legal impediment to the production of *Sag Harbor* by any Stock Company contracting for it.

**LIEBLER & CO., 1402 Broadway, New York City.**

### Plays

A strong, romantic play for women. A good farce for Star or Stock Houses. Plays adapted from the French and German.  
**LAWRENCE LEONARD LANGE,**  
121 West 42nd Street, New York

OWING to bringing our  
**CAVALIER OF FRANCE CO.**  
East, we have April 21, 22, 23 at Grand Opera House, Des Moines, Ia., OPEN. Wire or write, Shipman Bros., 140 Broadway.

**WANTED.**  
Cornet, capable of directing Professional Band; also Clarinet with tones, for Newlin's Military Band. Good salaries to right parties. Send references. Address  
**W. F. NEWLAN, Bandmaster,**  
care Hubbell Theatre, Trenton, No.

**HANDSOMELY FURNISHED ROOMS.**  
Hotel service. Convenient to all cars. Handy to all theatres. General professional patrons desired.  
**MRS. HEWITT, 140 W. 6th St., New York.**

**HOUSE FOR SALE.**  
46 Whitney Ave., Elmhurst, L. I.  
Inquire O. F. REHNKE, 9 W. 2nd St.

**WANTED.** By female star of reputation, financial backer, or manager with capital, for dramatic success of past season; or position under reliable management. Address "FEMALE STAR," care MIRROR.

**FOR SALE.** Beautiful Persian Kittens. Long pedigree; sire imported; won silver medal Madison Square Garden.  
**RUTH WARD, 264 Marcy Ave., Brooklyn, N. Y.**

### OBITUARY.

William Henry Frost, for the past fourteen years the dramatic news reporter of the New York Tribune, died at his home in this city on March 21 of diabetes. Mr. Frost was born thirty-nine years ago at North Providence, R. I. After graduating from Brown University he came to New York and in 1887 became a member of the editorial staff of the Tribune. Two years later he became the dramatic reporter of that paper. He was highly esteemed by newspaper men and the many members of the dramatic profession with whom he came in contact. Besides his routine work he accomplished not a little in the field of literature. He contributed from time to time to various important magazines, and he was the author of four books, namely: "The Wagner Story Book," "The Court of King Arthur," "The Knights of the Round Table," and "Fairies and Folk of Ireland." He was a member of the Lotus Club. The funeral took place yesterday (Monday) in All Souls' Church, the Rev. Thomas R. Slicer being the officiating clergyman.

Any Knowlton Woodward, once well known as an actress, died at the Frost Hospital at Chelsea, Mass., on March 20, of paralysis. Mrs. Woodward was born in Boston forty-five years ago. She made her debut at the age of eighteen and soon came into considerable popularity. As a star she traveled extensively in America and in Australia, and accumulated a large fortune. About fifteen years ago her husband, a non-professional, who was employed in the Treasurer's Department of the city of Boston, absconded with a large amount of money. Mrs. Woodward remained faithful to him and spent her entire fortune in her efforts to find him. When she became penniless she tried to make a living as a book agent. News of her destitution finally reached the Actors' Fund, through an old acquaintance who saw her by chance, and after that time the Fund provided for her.

George W. Murray, who has for some time been a patient in St. Vincent's Hospital, in this city, under the care of the Actors' Fund, died early in the morning of March 23. He was sixty-five years old and had been long connected with the profession. The remains will be buried in the Actors' Fund plot in the Cemetery of the Evergreens.

Harry R. Phillips, a nephew of the Sherlock Holmes, died suddenly, at his home in Brooklyn, on Feb. 25. He had exceptional musical ability and gave promise of winning success in that field. The remains were interred in Cypress Hills Cemetery.

Francis Bachman, the noted German tenor, died in Munich on March 22, aged sixty-seven years. In his prime he sang with great success in many of the theatres of Europe. He retired from the stage in 1880, and had lived since then in Munich.

Mrs. Fred Barth (nee Fleming), of the vaudeville team of Barth and Fleming, died in Chicago, on March 18, at St. Luke's Hospital, after undergoing an unsuccessful surgical operation.

Mrs. Elizabeth Green, mother of Bert Green, pianist at Tony Pastor's Theatre, died in this city on March 8. She was born in Cleveland, O., and was forty-four years of age.

Frank M. Prosho, grandson of Robert Johnson, died in this city on March 21. He was a musical performer on the variety stage. The remains were buried by the Actors' Fund.

James A. Ellis, a member of the Van Dyke and Eaton company, died at Grafton, W. Va., on March 22, of pneumonia, aged forty-three years.

George D. Hanford, an uncle of Charles R. Hanford, the actor, died at Schenectady, N. Y., on March 11.

Mrs. E. H. Lindsay, mother of Jessie Lindsay, the dancer, died in London, England, on March 2, after an illness of six days.

Stephen Simon, for a number of years the treasurer of the New York Lodge of Elks, died at his home in this city on March 23.

Lillian Hamilton, wife of Frank Hamilton, medical director of the Floradora company, died of pneumonia on March 18.

## MADAME NEUVILLE

Late Star of the Boy Tramp Co., can be engaged for Old Women, Characters and Heavies. . . .

SALARY REASONABLE.

69 East 95th Street, New York.

### NEW YORK THEATRES.

**MADISON SQUARE GARDEN.**  
15 Days of Radiant Recreation, beginning  
**Wed. Eve., April 2.**  
Performances twice daily thereafter at 2 and 8 p. m.  
Open at 1 and 7 for manager inspection.

**4-PAW and SELLS BROS.**  
ENORMOUS SHOWS UNITED.

**SEE** Mavie's Daring Leap the Loop.  
Ten Feet in the Air.  
James A. Jones.  
The Great Whirling. 33 Champion Riders.  
Prices, 25c. to \$2.00. Box office open Monday, March 23, at 9 a. m. Don't buy tickets on the sidewalk.

**MURRAY HILL THEATRE.** Lexington Ave. and 42d St.  
25c. One Night East of Grand Central Depot.

**4th Year. HENRY V. DONNELLY STOCK CO.**  
**EVERING PRICES, 25c. to \$2.00.**

Grand Double Bill.  
**Lend Me Five Shillings**  
Henry V. Donnelly as Mr. Goughly and  
**David Garrick**  
Week of March 21—THE COLLEEN BAWN, by Dion Boucicault.

**Manhattan Theatre** 157 and 158 St. New York.  
Evenings at 8:20. Matinee Saturday, 2:15.  
**MR. HENRY KELCEY** **MRS. EPPIE SHANNON**  
in **THE LORD AND MISTRESS.**  
Theatre closed on Good Friday.

**PASTOR'S** Continuous Performance.  
14th Street, between 3d and 4th Aves.  
Evening 8 and 10 o'clock.  
Nat. M. Willis, Whitehead and Howard, Blanche Ring, Rae and Broche, 3 Kelly Sisters, 3 Barretts, The Sharpshooters, The De Muths, Rico Bros., Robbins and Treasman, Ed and Nettie Mason, Leno and St. Clair, the American Vitagraph, and as an extra attraction, Canfield and Charleton.

**3D AVE. THEATRE, Pennsylvania.** 3d Ave. and 3rd St. Martin J. Dixon, Lessee

**AMERICAN** 42d St. and 4th Ave.  
Evening at 8:15, Mat. at 2.  
**MATINEE (Except Monday) UNCLE TOM'S CABIN**  
PRICES—Eves., 25c., 50c., 75c., 1.00. Mat., 25c.

**THE DEWEY** **MATINEE TO-DAY.**  
BOWERY BURLESQUERS  
8, 14th St. "Tutakms." "Slumming."

### BROOKLYN THEATRES.

**PARK THEATRE.** OPPOSITE CITY HALL.  
MRS. SPOONER, Lessee. WILL McCLISTER, Box Manager.

**Spooner Stock Company**  
EDNA MAY and CECIL SPOONER.  
"Brooklyn's Best and Most Successful Stock Co."

H. A. Du Souchet's Very Successful Farce,  
**THE MAN FROM MEXICO**  
EDNA MAY and CECIL SPOONER  
in the Cast.

Week March 21—A YOUNG WIFE.  
**SPECIAL NOTICE.**

Mrs. Spooner announces that she has arranged to move her company to the **BIJOU THEATRE** May 5, instead of next season as originally planned. In order to prevent speculation, the best seats will be advanced to 75 cents, and can now be reserved.

**159 E. 21st St. Furnished Rooms.** Night service. Newly furnished rooms. 15 to 18. Shower bath and cold water supply. Near Lexington Avenue Station.

Ask Your Druggist or Hairdresser For  
**LEIGHNER'S FACE POWDER**  
AND TAKE NO OTHER.  
Best testimonials from leading stages, including  
**PATTI and SEMBRICH.**  
THE ONLY POWDER THAT  
**Does Not Wrinkle or Chaps the Skin**  
GIVES A YOUTHFUL APPEARANCE.  
SOLE AGENTS FOR U. S. AND CANADA,  
**GRAF BROS., 312 Broadway, N. Y.**

## Wanted—Vaudeville

**CELORON THEATRE**  
The Finest Summer Theatre in America.  
**The Best, Biggest and Newest Acts.**  
OPEN TIME JUNE 2 AND AFTER.

Write, sending permanent address.  
**Jule Delmar, Manager,**  
Jamestown, N. Y.  
Acts written before, please write again.

## WANTED.

For Spring, Summer and Next Season.  
To report April 24th. To open May 5th and until July 19th, Halifax, N. S.  
Regular season opening Trenton, N. J., Aug. 11, and until following May.  
Leading Woman; for one fine juvenile and heavy, leading man, juvenile man, and man for general business; also a clever child not over 11. State summer and regular salary. Only first class, intelligent actor, considered. Men must be tall. Address  
**DANIEL R. RYAN, Fall River, Mass.**

## Warning to Theatre Managers

is hereby given that inasmuch as I, the undersigned, hold the sole right and title to a farce-comedy entitled  
**A CRAZY GUY**  
I will prosecute any unscrupulous parties infringing my rights.  
The dramatic papers state that the play has been performed in Pittsburgh, Cincinnati and Cleveland and in several other cities. If this information is correct, each representation of *A Crazy Guy* were given without my consent. I shall hold any manager liable who allows this play to be presented on his stage without my authority.  
**ROBERT F. GILLIN.**

## WANTED,

for Summer dramatic and light comedy stock, season ten or twelve weeks beginning either May 25th or May 12th at the Kentucky, Paducah, Ky. two bills each week, changes Mondays and Thursdays with matinees Saturdays: Juvenile man, leading woman, juvenile man, character woman, subterfuge, comedian, heavy man, character man, general man, several women. All people must be thoroughly up on repertoire work, comedians and subterfuge with singing and dancing specialties, leading woman, handsome, young; juvenile man, handsome, young; must sing, and deliver extensive modern vaudeville. Must be ladies and gentlemen. Send photograph and state lowest possible salary in first letter. Railroad fare back to New York at close of season. Also want headliner strong act that can be booked for week of May 12th. Address, mail only, enclosing photo to  
**JAMES E. ENGLISH,**  
Manager The Kentucky, Paducah, Ky.

## TRAVELING TROUPS

**Look Out For Accident.**  
\$1.00 gives you a \$1,000 Travel Accident Policy. Wanted a good representative in the profession. Outfit free. Liberal terms to right party.  
Address **F. A. DRAMATIC MIRROR Office,**  
1419 Broadway, City.

**BIDS WILL BE RECEIVED**  
until April 10th, by the Y. M. C. A. of Freehold, Pa., for the renting of the Grand Opera House for a term of years, to take effect August 1st, 1908. Bids will be received for the Auditorium part or the entire building. The right to reject any or all bids is reserved. For further information, address  
**ALECK MULHEARN, Pres.,**  
or **JOHN MEENAN, Sec'y.**

## MANAGERS

If you need a thoroughly reliable, capable, sober and honest man for managerial position, for season 1908-09, I'm your man.  
**H. E. S., care MIRROR**

## THEATRE WANTED.

A Responsible Manager will buy or lease. Address, with full particulars, L. C. T., care MIRROR.

## Good Open Time

For good attractions; last week of March, all of April and May, at WARREN and HUNTINGTON.  
Address **J. M. HARTER, Woburn, Ind.**

## THE NATURAL RURAL PLAY Indiana Folks

(Not a "Rube" Creation.)  
Now Booking for Next Season.  
Superb Band and Orchestra.  
**EDWIN YOUNG, 9 So. 3d St., Harrisburg, Pa.**

## FIRST-CLASS ATTRACTIONS WANTED.

Especially Wednesday, June 11, by the Metropolitan Opera House, Okauchua, Minn., the date of the Annual State W. A. Picnic to be held in this city, with estimated attendance of 10,000. City of 6,000 and a first-class, modern theatre. Also for open time in April and May.  
Address **J. W. HOWLAND, Mgr., Okauchua, Minn.**

## WANTED.

**TALENTED LADIES AND GENTLEMEN** for local dramatic club; those having taste for Shakespeare and other classic dramas preferred; object, the gaining of actual dramatic experience. Call from 4:30 to 5:30 p. m., or address **JAMES P. MORGAN, 106 Cumberland St., Brooklyn, N. Y.**

## SALE OF ROYALTY. THE BOER COMMANDANT.

Proved new version for Stock or Repertory.  
**CAL. J. P. MILLIKEN, 221 Broadway, New York City.**

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Furnishes plays for Stock and Repertory Companies and Special Productions.  
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## FRED KENNETTE

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for Summer Stock. Juveniles and Light Comedy.  
Box 148, Belleville, N. J.

## AGNES TEMPLETON, EMOTIONAL INGENUE.

At Liberty, March 29th. 26 W. 23d St., N. Y.

## CHARLES D. HERMAN

**AT LIBERTY** for the Coming Season.  
Leading support to Frederick Ward, Miss. Mod. Juba, Ward and James, Robt. B. Mantell, and other prominent stars. Address Camden, New Jersey.

## WILLS, ESTELLA X.

Leading Substrata. French Stock, No. 1.

## ARK.—BATESVILLE.

**Wolfe Opera House.**  
CLEANEST HOUSE IN THE SOUTH.  
Now booking for season 1908-9.  
**W. S. WOLFE, Mgr.**

## CONN.—STAMFORD.

**Grand Union Hotel.**  
When the professionals pitch their tent in Stamford they will find all the comforts of a home at the above hotel. Electric lights, Truller system heat.  
**W. H. TALLEMAGE, Owner and Pres.**



**VAUDEVILLE**

**Hurtig and Seamon, last week.**  
**White face—Mighty fine.**  
**Get away lassies, you done loss yo' taste.**

**Week of March 24.**  
**Kelth's Theatre,**  
**Providence, R. I.**

Begs to announce his new successor to "THE MOON AND THE FLAME,"  
**"THE PALACE OF PLEASURE AND PRIDE."**  
 34 East 21st Street, N. Y., with Jas. W. Stern & Co.

**EDDIE GIRARD and  
JESSIE GARDNER**

# HAL DAVIS AND INEZ MACAULEY

Presenting  
**THE UNEXPECTED.**  
By Edmund Day.  
This Week—Haymarket, Chicago.

A Big  
Sonic Production in Preparation.

Presenting  
**ONE CHRISTMAS EVE.**  
By Will H. Crary.  
Time all Slotted to July 12.

**see; M. H. Singer, manager):** The Broadway Bur-  
nished women.  
Others: William Allen, the Allen  
Brothers, Fred  
Davis, and the  
Gladys Sisters.  
Baltimore.

**CLEVELAND, O.**—The bill at the Empire 24-29 includes Filson and Bruce Morris; Pauline, Sabal, Hatcher and Lester Howard; the Empress, the Star Outfit—middle and Barton's Big Gals; on are at the Star 24-29 and will be followed by the Renta-Gentry on.

**WILLIAM CRATON.**

**TORONTO, CAN.—St.** (F. W. Starr, manager): With the closing of *She's a* as a vaudeville home for this season, the star, which has all year done good business, is being played to even larger audiences than before. The Russians played to full houses twice a week 17-22, and proved a good business proposition. The solo boys and Walters, in a knockout specialty, will

was excellent. The Brannon Sisters, Sullivan and Paquinella, Williams and Adams, the Arnold Sisters, and the Lutz Brothers were capable. Onetta, in a chair, was a study of appeal by her clever speech. Her wailing duet with an ordinary chair sang. Her teeth in a turn quite above the average. The Heuts-Bantley co. 24-25.

**YOUNGSTOWN, O.**—**Cast** (John P. Hill, manager): Week 17-18: Irvin's Magnolia, including the Bucks Brothers, the Four Barwards, Grace La Sue, the Stanton, the Three Sisters Band, Agnes A. Miles, Gilbert Girard, and the Heidelberg Quartette; good attendance. For 24-25: Lockhart's deapths, Mr. Burns Hair, Pete Baker, Lillian Vernon with the Astorettes, the Four Barwards, the Four Sisters, the Simmones, Louis Dromer, May Reolin, and Paul Barwick Jack Norwith, Thomas and Corrietta, and the Little Academy (Harry Williams, manager): The Radio-Society, ca. 17-22: crowded house.

**PORTLAND, ORE.**—At the Rialto 12.25.

**SYRACUSE, N. Y.**—Sustainable (M. S. Robinson, manager; G. A. Eden, acting manager); Wilfred Chappin; J. C. Smith; George J. Gotti's sons, Joseph, Myra and Susan K. Gotti; Rocco, the Four Millions, Sam Phillips, and Fred Caldwell drew fairly 17-21. Bill 24-29; Monroe, Mack

and Lawrence, Pete Baker, Joyce and Wilma, Main and Francis, the Goodmans, Marie Rogers and Campbell, and Arthur and Mary Ann's (W. H. Kahan, manager); The Boston Hotel Opera in the Atlantic and Massachusetts to their show houses 17-23, Miss New York, Jr., 24-26. The Chimes of Normandy 27-28.

**LOS ANGELES, CAL.**—Columbia, Gracie Bell, Lettie and Della, the La Mesa Trio, the Jinks Built, Gracie Trio, Hartnell and De Vay, Inez and Paul, the Bette Sisters, and the Empire stock co.; business capacity.

**WATERSBURY, CONN.**—James Green James manager; The Gracie, White, Elmer, James

**THE HAWAIIAN GLEE CLUB** was the popular feature. Others were the Three Moons, the Frigid Ladies' Quartette, August and Fertil, Warren and Blanchard, Christine Tawie, the Three Blossoms, and the Graph—Chorus (H. F. Shuman, manager). Week 11—The Taylor-Richardson, the Blossom Chorus, and the Robinson, Mack and Elliott. John Kanner, and Will Bradley filled the house 17-22.

**UTICA, N. Y.**—Orpheum (Wilmer and Vincent, local, and 17-22 to first class house: O'Brien and McLaughlin, and Lester, Fennell and Lewis. The Byrne, Lawrence and the

**WONDERFUL MASS:**—Park (P. F. Shea and A. L. T. Wilson, owners and managers); Maude Gilroy; James J. Martin; the Judge Brothers; the Younger Austins; Charlotte Austin; the Glensmans; the Russells.

**INDIANAPOLIS.**—Grand J. Rush Brown, man-  
aged by


**WILMINGTON, DEL.**—Duckworth's (W. L. Duckworth, manager): The Fuster Trio, Andy Lewis and co., Sam and Ida Kelley, Odette, Cliff Farrell, The Bijou Trio, LaRian Melburne, and Home and Family.

**PORTLAND, ME.**—Family Theatre (James J. Moore, manager): A sterling bill week 17-22 included "The Sign of the Cross" and "Madama Butterfly." The Van Amburghs, the Three Billings, Harry and Harriet Lenoze and H. Clair, Solo Viola, and H. M. Bird; capacity audience.—**Item:** Manager Moore can't see the picture.

**CHARLOTTE, N. C.**—Orpheum: Bill 17-22: Mr. and Mrs. Charles Foster and Howell, Signor Romanov, and Armand Melville; good business.

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THE BOSTON GLOBE, July 7, 1901: "Edith Yerrington, the Willie in 'The Burgomaster,' now running at the Tremont, has rapidly become a great favorite with the lovers of this class of entertainment. She is a perfect woman of much dramatic ability, and has a pleasing soprano voice."

THE BOSTON POST, June 28, 1901: "A new comer Miss Edith Yerrington, a shapely beauty, who played the role of Willie Von Asterbitt. She was here a season or two as Jack in 'Jack and the Beanstalk,' but in the present production she has a wider scope. She is a dashing actress, and very attractive."

THE KANSAS CITY JOURNAL, Nov. 12, 1900: "Edith Yerrington played Jack in 'Jack and the Beanstalk' last season, and is pleasantly remembered for her good voice and pretty figure, both of which are utilized in this production."

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THE DAILY NEWS, Denver, Nov. 5, 1901: "Miss Edith Yerrington, as Lieutenant of the Dutch Cavalry,

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THE MINNEAPOLIS JOURNAL, Mar. 3, 1901: "The capabilities of Miss Yerrington, who is graceful, occasionally clever, and admirably attired, are well understood and need no commendation."

THE COLUMBIAN-JOURNAL, Louisville, Ky., Jan. 1, 1901: "Edith Yerrington, who plays the role of Lieutenant of the Dutch Cavalry in the production, and of Willie Von Asterbitt in the comedy, is graceful, sprightly, and vivacious. Her voice is clear, true, and musical, and her singing is characterized by good expression."

THE LOUISVILLE COMMERCIAL, Jan. 1, 1901: "This little Edith Yerrington is one of the most delightfully pleasant acquisition on the stage. She is one of the few women who do not look vulgar when she impersonates the 'chaps.' She was as admirably feminine as if her dainty little feet had been contained by a dainty bunch of flannels."

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THE BUFFALO COURIER, June 4, 1901: "Miss Edith Yerrington is still Willie Von Asterbitt, a pleasing figure in lights, and still more so in the garb of a modern man."

THE TIMES DEMOCRAT, New Orleans, Oct. 7, 1901: "Miss Edith Yerrington, a very pretty girl with a pleasing voice, made a handsome stage picture as

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THE DAILY ITEM, New Orleans, Oct. 7, 1901: "Miss Edith Yerrington was very charming. She wears male's clothing in the two acts. The make-up has a noticeable touch of the feminine, but Miss Yerrington is an exceptionally pleasing that one is not of this fact. She is very graceful and sings well."

THE DAILY PRICER, New Orleans, March 13, 1901: "Miss Yerrington, who was one of the best members of the cast, attracted universal favor. She is charmingly full of life, has a sweet voice, and is very graceful. Her face and figure, too, would prove one in her behalf, had she nothing else to do but stand up and be looked at."

THE DETROIT JOURNAL, May 14, 1901: "Miss Edith Yerrington, a bit stouter, and, as a result quite a deal more fetching, still acts and sings the two masculine roles ably. You never forget that she is a woman, but she is quite fetching in female, and plays with a snap and a go that is refreshing."

CLEVELAND LEADER, Sept. 2, 1901: "Edith Yerrington, a young woman with a pretty face and a great deal of spirit, takes the part of Willie Von Asterbitt, and her male impersonation was a fine bit of work."

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ST. LOUIS STAR, Sept. 14, 1901: "Edith Yerrington was in the prologue, and afterward sang and acted with more than ordinary grace and charm as Willie Von Asterbitt. She is one of the few pretty women on the stage who seem to know how to wear male attire gracefully and naturally."

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DETROIT TIMES, Nov. 5, 1901: "I am not a young man, I am only a very pretty woman impersonating, but I do not know Miss Yerrington from being of course, she has a very pretty face, and can sing in a way that elicits our most unqualified praise. She was most charming in the end costume. Her male attire was very handsome, and the crown in her hair was a curious touch in itself, fully worthy the admiration it evoked from the Burgomaster."

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ST. PAUL PIONEER PRESS, Nov. 24, 1901: "The house full of Miss Edith Yerrington, a charming young lady, unusually confident in male impersonation, and the possession of a good voice."

OMAHA DAILY NEWS, Nov. 2, 1900: "Miss Edith Yerrington, dainty, pleasant, and altogether charming, made a strong impression as Willie Von Asterbitt."

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